

39-10

DESIGN

OKLAHOMA
AGRICULTURAL MECHANICAL COLLEGE

APR 14 1938

CREATIVE ARTS • INDUSTRY • LEISURE • EDUCATION

THE AMERICAN CRAYON COMPANY



ART AT WORK IN EDUCATION

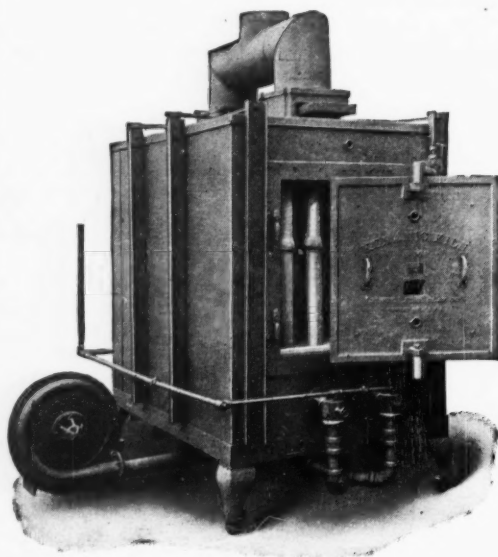
APRIL 1938

vol. 39 # 10

35c

KERAMIC KILNS

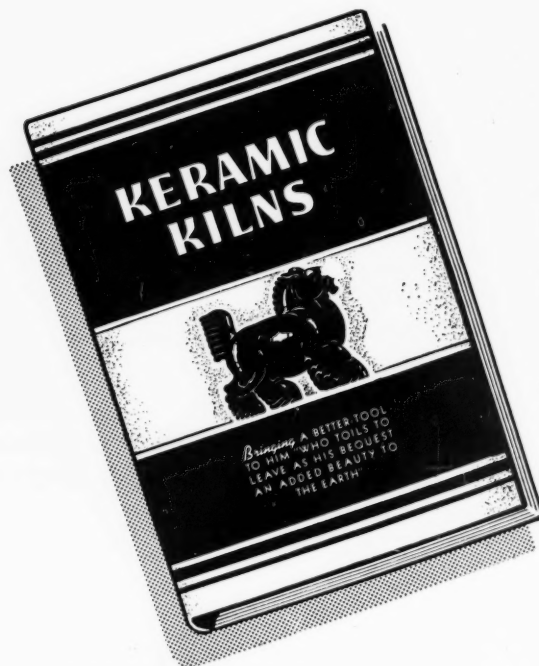
★ ★ ★ For Accurate, Low-Cost Production



Problems of ceramic development and production are greatly simplified when the kiln is capable of accurate, positive control of temperatures and muffle atmospheres. Ceramic Kilns assure the operator constant control of all firing factors, to a remarkable degree. In addition to such control, Ceramic Kilns are famous for their fuel economy, freedom from repair, and easy, rapid, comfortable operation. A wide variety of sizes and types for all purposes.

New Bulletin FREE

Just off the press. Our new Bulletin No. 361 gives complete facts on this line of pottery and china kilns. In addition, it contains a 20-page treatise on Ceramic Procedure by Hewitt Wilson, Department of Ceramic Engineering, University of Washington. Sent gladly, on request.



★ ★ ★

The **DENVER FIRE CLAY** *Company*
EL PASO, TEXAS
NEW YORK, N. Y. **DFC** SALT LAKE CITY, UTAH
DENVER, COLO., U.S.A.

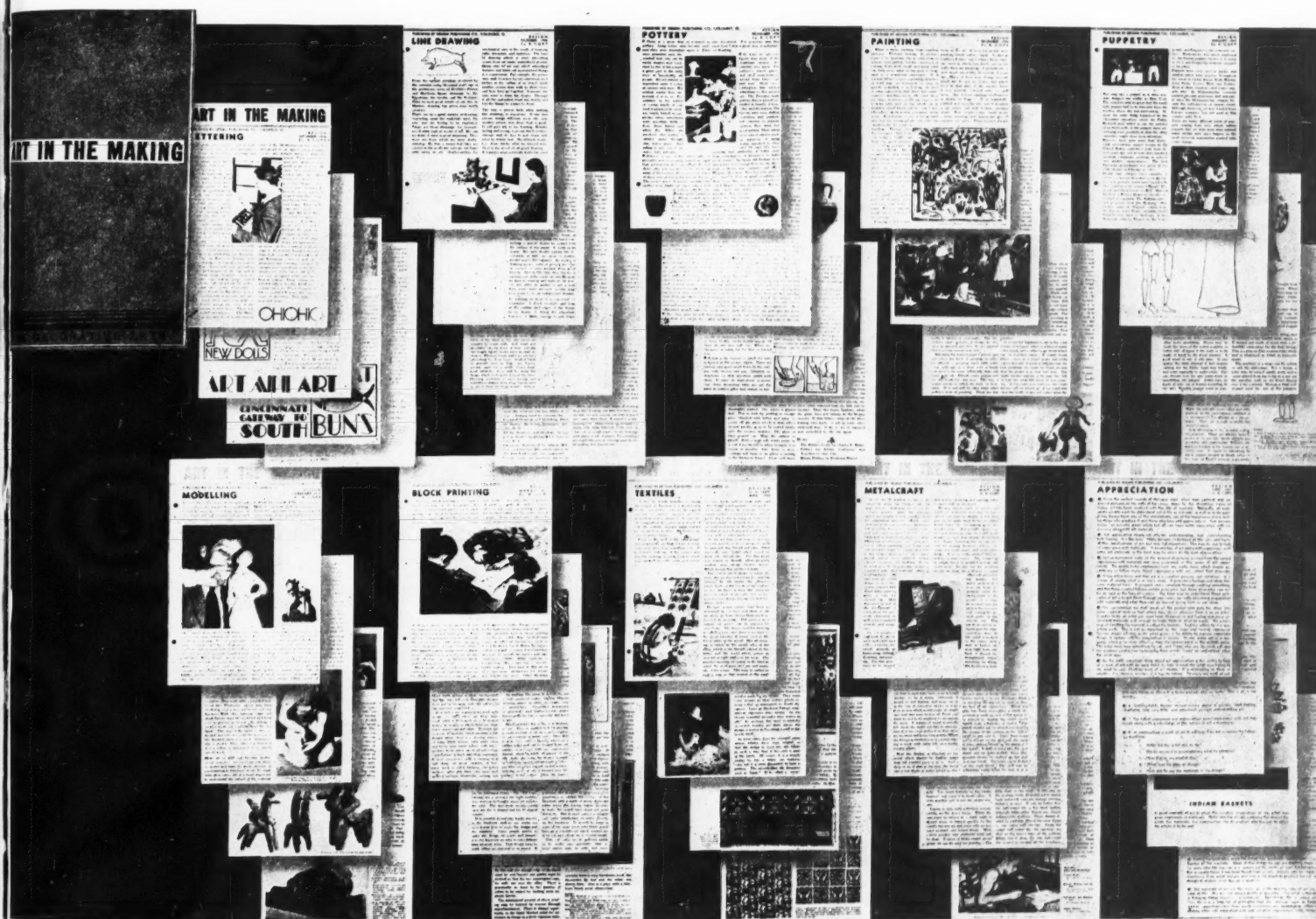
**H E L P
S E N T
F R E E**

FOR ART TEACHERS

1936-1937 ASSEMBLED VOLUME OF

ART IN THE MAKING

THE BIGGEST LITTLE ARTBOOK IN THE WORLD



**LETTERING • LINE DRAWING • POTTERY • PAINTING • PUPPETRY
MODELLING • BLOCK PRINTING • TEXTILES • METALCRAFT • APPRECIATION**

**40 DRAMATIC PAGES
75 ILLUSTRATIONS
CLEARLY PRESENTED
AIDS ART TEACHING
HELPS PLAN WORK
COLORFUL COVER
THOUSANDS ARE
USING IT NOW.
ARE YOU MISSING THIS?**

On receipt of two yearly subscriptions to DESIGN (2 new, or 1 new and 1 renewal) at only \$3.00 each, we will send you a 40-page volume of 1936-1937 Art in the Making, attractively assembled in a colorful cover. This offer is good only when the order is sent direct to us, asking for "Offer No. 5."

DESIGN is the favorite magazine among leading art teachers. The series of special numbers covering The Potter's Art, The Art of Primitive Peoples, European Peasant Art and American Folk Art was planned to bring a wealth of illustrative material to schools and to emphasize the importance of art in the social set-up. Forthcoming numbers will stress creative activity and helpful material for teacher and beginner in the arts. No library should be without DESIGN. Each number is a valuable reference book.

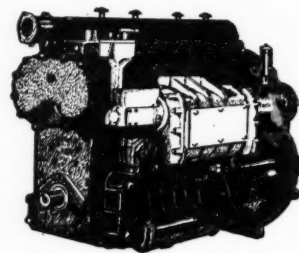
DESIGN PUBLISHING CO., COLUMBUS, O.

HIGGINS—the premier ink for plans



Whether you are planning a new type of motor or some minor gadget, ink plays an important role in the transfer of your ideas to paper. Most engineers, architects, designers—in their search for the best—have long used Higgins American Drawing Inks. For in Higgins they find that high quality, true color, and even flow that answers their exacting and lasting needs.

Higgins comes in waterproof and soluble blacks, 17 brilliant waterproof colors, white and neutral tint. Specify Higgins on your next order—and ask your dealer for one of the new Higgins Color Cards, with actual colored drawing inks applied on drawing paper. Send to us today for free copy of interesting, new edition of Higgins Techniques.



2-CYCLE INDUSTRIAL DIESEL ENGINE

HIGGINS

CHAS. M. HIGGINS & CO., INC. • 271 NINTH STREET, BROOKLYN, N. Y.

ART EDUCATION COLOR PRINTS

FOR USE IN ELEMENTARY,
SECONDARY, AND ART
SCHOOL WORK, ADULT EDU-
CATION, ART APPRECIATION.

Inexpensive, good color,
educational, well selected,
many schools of painting.

DESIGN PUBLISHING COMPANY
20 SOUTH THIRD STREET, COLUMBUS, OHIO

A Gratifying Indication

The extent to which art education is attaining its rightful place in the cultural advancement of our country is apparent in a recent press notice from Memphis, Tenn. It says in part:

"Three exhibitions, including a group of water color paintings, etchings by English artists and a selection of student work from the International Scholastic Exhibition of 1937, will be on display at Brooks Memorial Art Gallery for 24 days, according to Mrs. Louise Clark, director. The exhibition will open at 2 o'clock Sunday."

Astonishingly splendid art work is being done in our schools of today. This is evident when an exhibit done by High School students (such as the Scholastic Exhibit referred to above, loaned by The American Crayon Company) takes its place beside two other exhibits of artists' work, loaned by New York galleries and collectors.

And another refreshing angle in this circumstance lies in the fact that the work of our High School students is not only conceded to be on a high artistic plane, but that it is given recognition in our galleries. It gives us pause to contrast these conditions with those of just a few years ago when art and artists were considered on a plane entirely apart from that of ordinary human beings.

New Paintings

The exhibition which opened at the Downtown Gallery, New York City, on March 15, includes ten paintings by five Americans. This special show includes, in addition to three new pictures by Karfiol, Kuniyoshi, and Keeler, another recent oil by each, and two by Marin and O'Keeffe. The ten paintings give a vivid picture of varied trends, and the high quality of American contemporary art, as expressed by five outstanding artists.

FELIX PAYANT
EDITOR

CARLTON ATHERTON
ASSOCIATE EDITOR

PAUL GRIFFIN
ADVERTISING MGR.

ELIZABETH BRUEHLMAN
CIRCULATION MGR.

ADVISORY EDITORS

H. Rosabell MacDonald,
Chairman Art Department,
Art and Music High School,
New York.

Alfred E. Pelikan,
Director Milwaukee Art
Institute, Milwaukee.

Jane Betsey Welling,
Associate Prof. College
of Education, Wayne
University, Detroit.

Ray Faulkner,
General College, University
of Minnesota, Minneapolis.

Marion E. Miller,
Director of Art, Public
Schools, Denver.

F. Elizabeth Bethea,
Head of Art Dept.,
Louisiana Polytechnic
Institute, Ruston.

Mary Albright Giles,
University Schools, Ohio
State Univ., Columbus.

R. Guy Cowan,
Design Consultant,
Onondaga Pottery,
Syracuse, New York.

Elizabeth Gilmartin,
Director of Art, Public
Schools, Toledo.

Grace Slobotka, Assoc.
Prof. of Art, George
Peabody College,
Nashville, Tennessee.

DESIGN

VOLUME 39

NUMBER 10

APRIL 1938

COVER DESIGN, by Pupils, Webster Grove High School

FRONTISPICE • BLOCK PRINT, by Jack Davis

CREATIVE ARTS AND TECHNICS

By Felix Payant

THE FEDERAL ARTS BILL

By Governor Elmer A. Benson, Minnesota

RAYMOND LOEWY DESIGNS TRANSPORTATION OF THE FUTURE

By Blanche Naylor

ART IN THE INDUSTRIAL PLANT

By Sheldon Cheney

HENRY DREYFUSS

MOTION PICTURES

By Marian Jeffries Reber

BLOCK PRINTS IN THE STYLE OF THE EARLY "THRILLERS"

By Helen Rhodes

ART EDUCATION LEAVES THE 9x12 MANILA PAPER ERA

By Edwin Myers

HUMANIZED VALUES IN ART

By William Sener Rusk

SCULPTURE AT THE NEW YORK WORLD'S FAIR

HOW THE MARCH HARE AND THE DORMOUSE GOT THEIR HEADS

By Ralph M. Hudson

SPATTER INK

By LaVada Zutter

PICTURES IN THE HOME

By Virginia True

HANDICRAFTS FOR GIRLS

By Irma T. Ireland

POSSIBILITIES OF CARICATURE

By Edward Dauterich

VISUAL AIDS FOR ART

By Walter Naughton

CHANGING OBJECTIVES

By Dorothy Moore

STUDENT PAINTS SCHOOL MURAL

By Lucile Burtis

WHAT'S GOING ON?

ART IN THE MAKING • CHALK DRAWING

1

2

3

6

7

8-9

10

13

14

15

16

18-19

21

21

22

24

24

25

26

27-28



Published monthly except July and August by Design Publishing Company, Inc., 20 South Third Street, Columbus, Ohio, and New York. Felix Payant, President and Treasurer; Carlton Atherton, Vice-President. Yearly subscription: United States and Canada, \$3.00; Foreign \$3.75; single copy, 35c. Special numbers, 50c. Copyright, 1938, by Design Publishing Company. Entered as second class matter September 16, 1933, at the Post Office at Columbus, Ohio, under the Act of March 3, 1879.



THE MYSTERIES OF PARIS

BY EDGAR ALLEN POE

This illustration was made by Jack Davis as described in the article, "Block Prints in the Style of Early Thrillers" on page 10.

CREATIVE ARTS AND TECHNICS

There seems to be considerable quarrel between those who believe in creative art and those who believe in technic in an approach to art study, and yet it would seem that each has its place and that each is of vital necessity to the other. In fact we might go as far as to say that one is meaningless without the other.

For years the emphasis, in art teaching from the primary grades through high school, college and art school was laid on technical skill. It still is in many places. All the drawing books and graded courses in art featured principles of perspective and accuracy in drawing. Very small children were drilled in how to draw the ellipse, as difficult and meaningless a procedure for young children as could possibly be found. Through the high school, the most elaborate matters such as "the theory of ellipses", "the theory of bases", etc., were made to stand out above all else in art classes.

Obviously, there is nothing wrong in learning these facts, they are important and very interesting in their places. But in the old formal schools they were out of place, as they were made to stand for art instead of means at the artist's disposal.

Later came the policy of basing all art learning on the abstract principles. Problems were planned and assigned by the teacher on such principles as subordination, balance, etc. These, too, may be interesting to the pupil, but again the order was reversed by giving the principle before the necessary experience or need was present.

Today we are in the throes of "creativity" and "self expression." Critics find fault with the seeming lack of growth, understanding and discipline which results from much of this work. The question of discipline and the well rounded individual comes in. What can be done to direct meaningless, thoughtless, welding of materials for the mere purpose of "expressing Willie"? It would seem to hinge around a few things we have been learning about psychology and how individuals grow mentally, emotionally, and physically. We have learned many things about how people learn and develop. In the first place very young children are not by nature equipped to work small, to handle small tools necessary for fine, accurate work. They feel no need for accuracy in drawing. It is wasted on them. However, as they approach intermediate grades they show more interest. In the adolescent stages new interests and tendencies develop. All of these must form a basis for teaching and through all these stages in the individual makeup, art has something vital to contribute.

Naturally, expression of art as a language, as a means of creating, comes first. And by wise guidance and understanding by the teacher, time for skill and training will come. They will be demanded by the individual, for in order that there be growth in expression, skill and technics must be there. Discipline from within comes through desire to understand how materials, media and technics may best serve the individual with expression of those ideas he deems vital to his life.

Principles, general conclusions, come after numerous experiences and desire for arriving at basic truths. These are difficult to get from dictation by the teacher.

So may we not say that creative activity, technics, plus discipline are not at odds with each other? They are all valuable, but because of what we know of educating processes, creative expression is the way to start. Technics come later when their importance is felt. Discipline that amounts to anything comes from within. Principles can only be understood and felt through experience.

Felix Payant

THE FEDERAL ARTS BILL

By ELMER A. BENSON
Governor of Minnesota

The Federal Arts Bill introduced into Congress by Representative Coffee and Senator Pepper has my wholehearted support, and I strongly recommend its passage.

The aim of this bill is to provide a suitable means of carrying on, in a more stable manner, some of the excellent, constructive activities in art which have been started under federal relief programs, but which suffer because of the special requirements now imposed upon a relief program.

This aim is to be achieved through setting up, independently of relief agencies, a Bureau of Fine Arts in the federal government, and transferring to it the functions and duties now performed by the Works Progress Administration in connection with the many federal-financed projects in the fields of art, music, the theatre, and writing.

By means of this Bureau, it will be possible to promote still further a great popular appreciation of the various forms of art, and a widespread participation in the creation of art. Surely a great deal may be said for the passage of such a bill at this time.

Out of our democratic traditions grew the numerous local, state, and federal activities by which we built up a system of free and public education. This educational system has not, however, provided adequately for free and public opportunity in the practice and enjoyment of the arts.

Before the depression, except in some of the more favored regions, the patronage of art lay mainly in the hands of wealthy, privileged groups. These individual patrons did much for the development of art in this country. They did not, however, succeed in developing widespread, democratic participation in the creation and appreciation of various forms of art. Furthermore, they could not provide a broad "market" for the products of the artists' labors.

With the coming of the depression, thousands of musicians, painters, sculptors, actors, writers, and other artists found themselves unemployed. There was slight chance for them to secure employment in private industry, or to sell their work and services either privately or through art dealers to a rapidly diminishing number of well-to-do art patrons.

This condition was somewhat remedied when the federal relief programs provided employment-projects for unemployed artists. Any mistakes that have been made on those programs have been vastly overshadowed by the remarkable success they have had. The brilliant and worthwhile results are best described in the following words, taken from the Bill now before Congress:

"The artists have been decentralized through Federal patronage. They have been extended and made available to the entire country . . . Millions of people have attended the theatre in their own community where heretofore none had existed. Outdoor theatres have come to the parks, squares, and to the countryside. Orchestras now play in rural communities and in the cities outdoor concerts are held in the parks during the summer. In the playgrounds there are now all manner and types of classes for children, in the arts, crafts, and puppet theatres. These have proved to be a great deterrent to juvenile delinquency. Opportunities for musical education, vocal and instrumental are widespread and extremely popular. The folk art of America, an integral part of our earlier national life, has again received encouragement . . . Art galleries have been established and maintained in rural sections. These galleries have become centers of community interest, thus nurturing an indigenous growth and direction for culture of invaluable import for the nation as a whole."

In short, federal assistance to the arts, through the federal relief programs, has provided a kind of "people's patronage" of the arts, to replace diminishing private patronage and to support and expand already existing but limited municipal patronage in a few localities.

By means of the Federal Arts Act, a permanent set-up will be provided, to continue in effect the beneficial effects of this new people's patronage of the arts, and at the same time eliminate some of the limitations that accompany a straight relief-employment project.

If passed, the Federal Arts Bill may well be the turning point for progressive development in the history of American Culture. That is why I am glad to join with those who are requesting the passage of such a measure by the present Congress.

February 24, 1938.



RAYMOND LOEWY DESIGNS TRANSPORTATION OF THE FUTURE

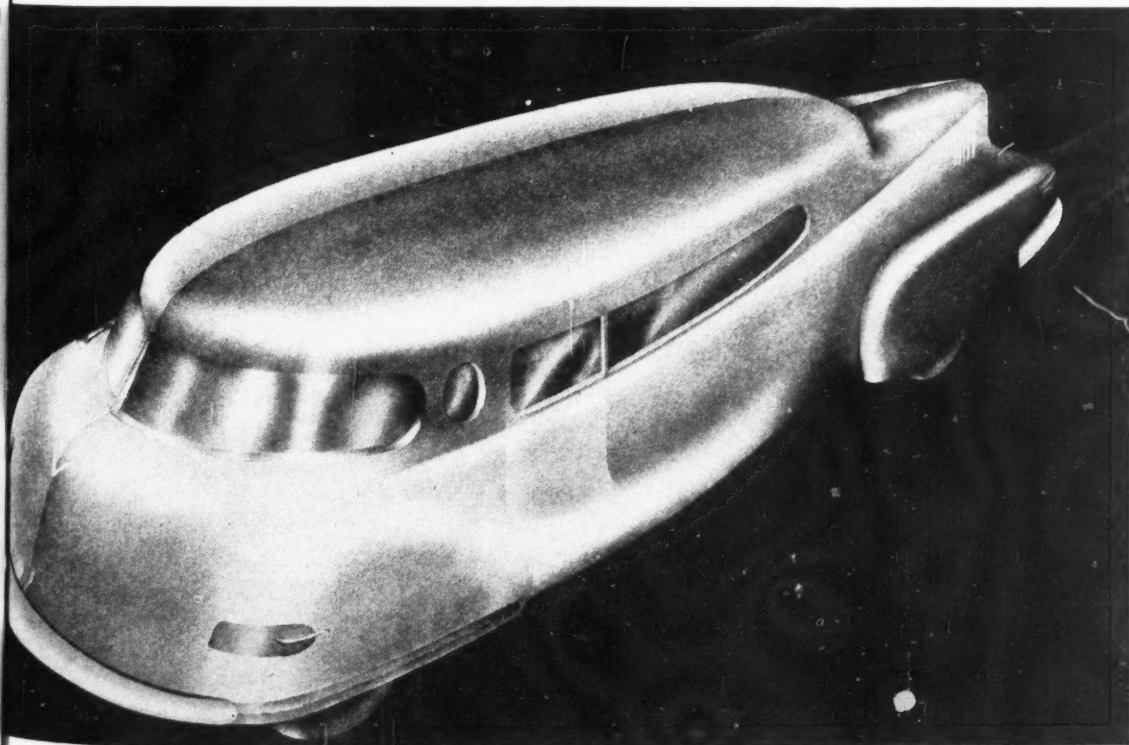
By BLANCHE NAYLOR

A dramatic spectacle showing how human beings will be transported speedily and in utmost comfort from one far distant point in the world to another is planned as a major display in the great fair to be held in New York in 1939.

Designs for the air routes, for surface transportation and that beneath the surface, for railways, planes, subways, automobile traffic, motor busses, taxis, stream line trains and ships of the sea as well as those for air transportation, will be integral parts of a huge theatre devoted to the modern conveyances which play so important a part in our journeyings. The photographs show best the increasingly clean-cut lines of design cleaving the air, with no extraneous and unnecessary obstructions and additions to prevent smooth and speedy transit. Most notable departure in this field is the startlingly long slim ocean liner designed by Raymond Loewy, industrial artist designer, who has created

an ocean-going ship completely enclosed, storm-proof and weather-proof, in a model which may well foretell the shape of things to come, in a future not so very far away. The tendency everywhere in transportation design has been to eliminate all possible wind-catching devices which might offer resistance to the power of the engine, and this is most obvious in the models stressing new trends, which are now indicated for the World of Tomorrow, with its changed habits, its new methods, and its challenges to science and mechanics.

The motor truck and trailer are predicted for the future in a unified plan of motor-truck-train for the open road. Shining metallic surfaces are used for almost all the models designed by Mr. Loewy. The motor bus of the future, which will provide more adequate sleeping facilities for overnight travel, is shown in model form with proper divi-



At the left is the automobile of tomorrow as Raymond Loewy sees it. A model will appear in the Focal Exhibit of the New York World's Fair. At the top of the page is Raymond Loewy well-known industrial designer.

sion of space for daytime and night. The taxicab, as envisioned by this foremost modern designer, will be a three wheel vehicle, simpler to drive in heavy traffic. A model of the new type suggested as being the ideal means of getting around the town for the harried and hurried city dweller will also be part of the focal exhibit on transportation, to be shown along with all other related models in the Transportation Building at the New York World's Fair.

The newest development in automobile design generally is to provide less space for the power plant and more space for passengers, since engines and motors have been scaled down in an inverse ratio to their increase in power; as the speed of automotive engines has been stepped up, their size has become correspondingly less because of the concentration on important features in compact, space saving units. The highways of the future will be filled with comfortable, safe and speedy cars, containing in their seemingly narrow, long confines, more actual comfort-and-convenience space than their bulky and too ponderous ancestors.

The huge flying ships of today are forerunners of even larger airliners of the future, and the model shown as designed by Loewy is planned to be faster, safer and more powerful than the plane of today. The pattern is similar to those now seen carrying passengers all over America and Europe, but there are increasingly utilitarian and functional changes in construction constantly being made, and the general outline is simplified in this model for future use.

All of the "common carriers" of today have been carefully considered in their relationship to current and future needs in this tremendous display planned for the newest World's Fair; so far we have covered only those devoted to earthbound transportation, but there is to be shown a fantasy of the future, when there may be possible a means of going to other planets! Jules Verne once predicted a world which at that time seemed stranger than does the forecasting of interplanetary trips in this day. The stratosphere has been tested, and technical developments have made rational the idea that there may be a way of traveling among other worlds than this. In a huge circular section of the Transportation Building will be shown the rocketport of the future. An intricate model will be used in this exhibit to show how transport by rocket may be accomplished. The rocketgun is pictured at the moment of its discharge, which is to be accompanied by a brilliant flash of light, a muffled explosion and various effects which create the illusion of the rocket disappearing and vanishing in the sky. This particular exhibit will be so arranged that a thousand Fair visitors at a time may watch the presentation of the rocketport with signal lights blinking, warning sirens sounding, machinery humming, and all the material manifestations of the beginning of a trip through the ether. At the moment of departure a crane equipped with a magnet

picks up the rocketship, and at the opening of the breech of the rocket gun deposits this vehicle of tomorrow in the gun. As the cannon is fired the rocketship appears to be flying into the stratosphere.

There is to be a complete story of transportation history told in a series of moving picture episodes flashed across a map screen. Early man is shown walking, while jeweled lights on the map indicating the possible distance he could travel on foot in the early days of our earth. The development of transport through the days of the viking ship, the camel, the first wooden wheeled vehicles, the sailing ship, and on up to today's airplane travel with a final episode showing modern man circumnavigating the world in a week.

All of these exhibitions relating to man's progress in covering great distances are to be shown in a huge Transportation Building, which will occupy one of the major sections of the Fair grounds. Within the walls of a tremendous oval structure will be found special displays in which the focal exhibit is the history of transportation. Many manufacturers will have special showings of new materials as well as those already in use, and plans for future developments in the related fields will be unfolded in visual form before the thousands of visitors who will be interested in these displays. The oval central building will be illuminated by tremendous lighted pylons identifying it, and it will be near two entrances to the Fair. The architect is James Gamble Rogers, and the design of the building is in admirable harmony with the ideas of the designers who have created new units for future travel.

The principal parts of this transportation exhibition will also contain large private showings, now contracted for. There will be represented twenty-six eastern railroads, and the fact that these alone are investing three million dollars gives a slight indication of the scope of the probable finished display. General Motors, Ford and other prominent automobile manufacturers are among those who have arranged for large space, as has the entire aviation industry, that devoted to maritime commerce, and various other industries which are closely inter-related in the production of modern means of carrying mankind from metropoli to remote places and back again.

Animated presentations of the manner in which the nations of the world have contributed to mankind's progress, and hundreds of industrial products devoted to the furtherance of this progress will be shown, from the scientific and technical to those devoted entirely to comfort and luxury.

The constantly accelerating tempo of modern life as exemplified primarily in its transportation methods will rightly form one of the most important themes of this gigantic and colorful Fair of the World of Tomorrow.

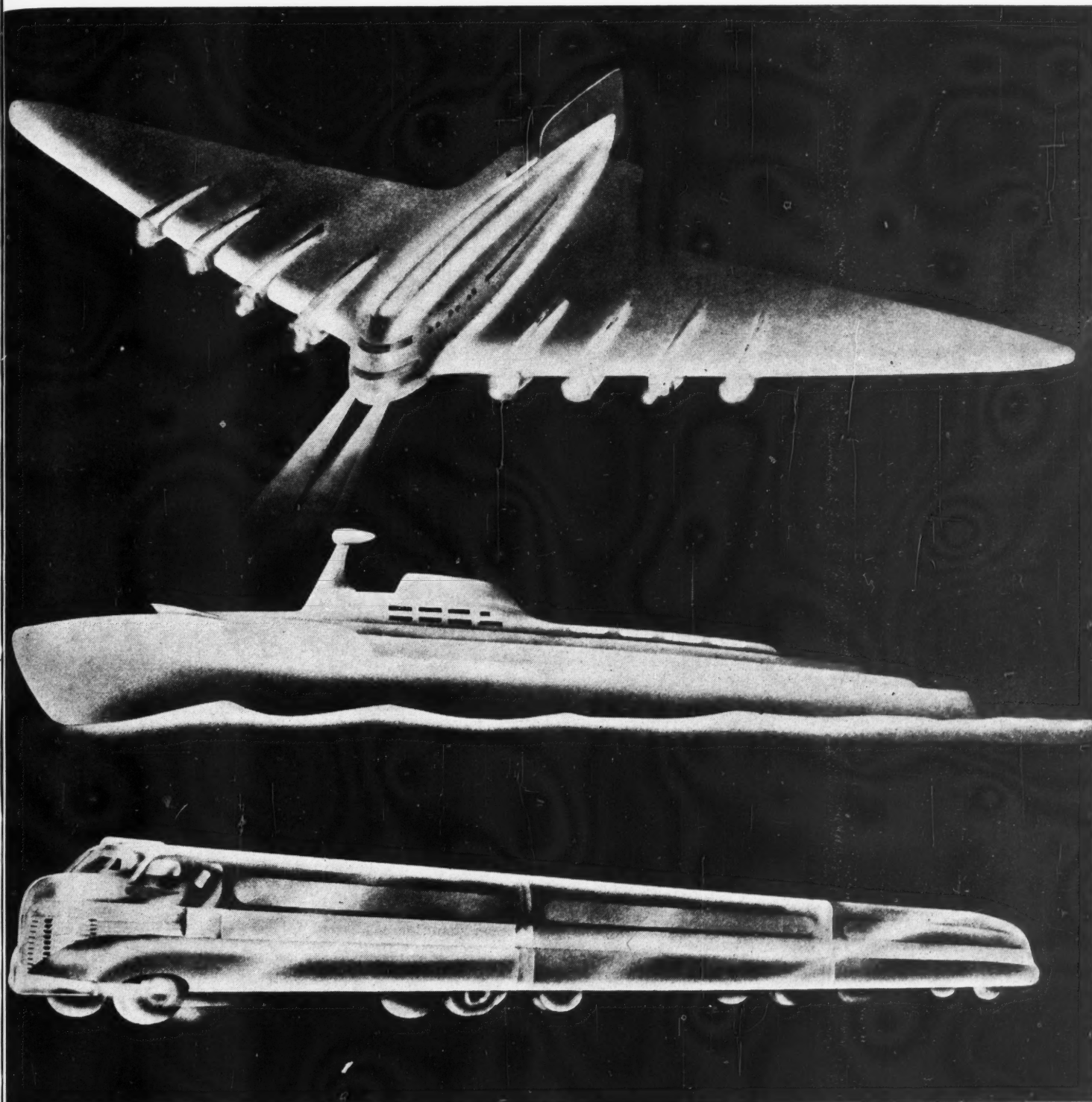
breech
in the
s to be

history
cross a
jeweled
e could
develop-
ship, the
g ship,
episode
a week
ress in
Trans-
major
a tre-
lays in
rtation.
ew ma-
future
a visual
erested
illumi-
and it
itect is
ng is in
ers who

ion will
ted for.
ds, and
dollars
nished
nt auto-
rranged
ry, that
dustries
modern
e places

ich the
's prog-
to the
e scien-
fort and

e as ex-
ds will
of this
w.

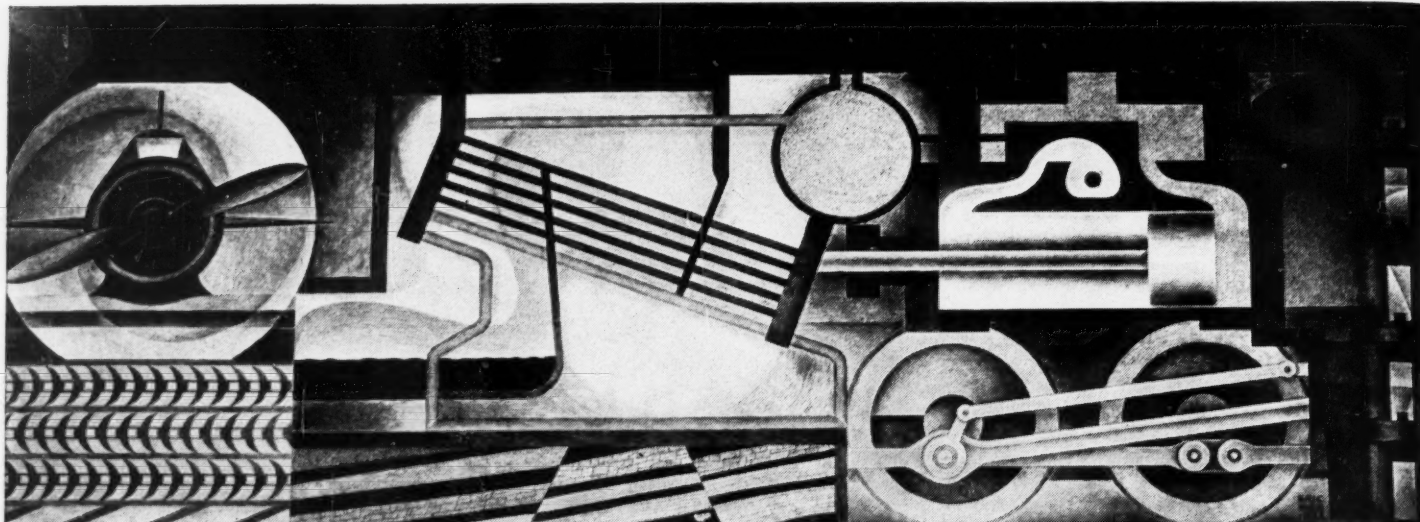


TRANSPORTATION OF TOMORROW

AIRLINER • OCEAN LINER • TRUCK WITH TRAILER

BY RAYMOND LOEWY • INDUSTRIAL DESIGNER

FOR NEW YORK WORLD'S FAIR 1939



POWER, a mural by Eric Mose for Samuel Gompers High School, New York, was painted in casein paint on gesso.

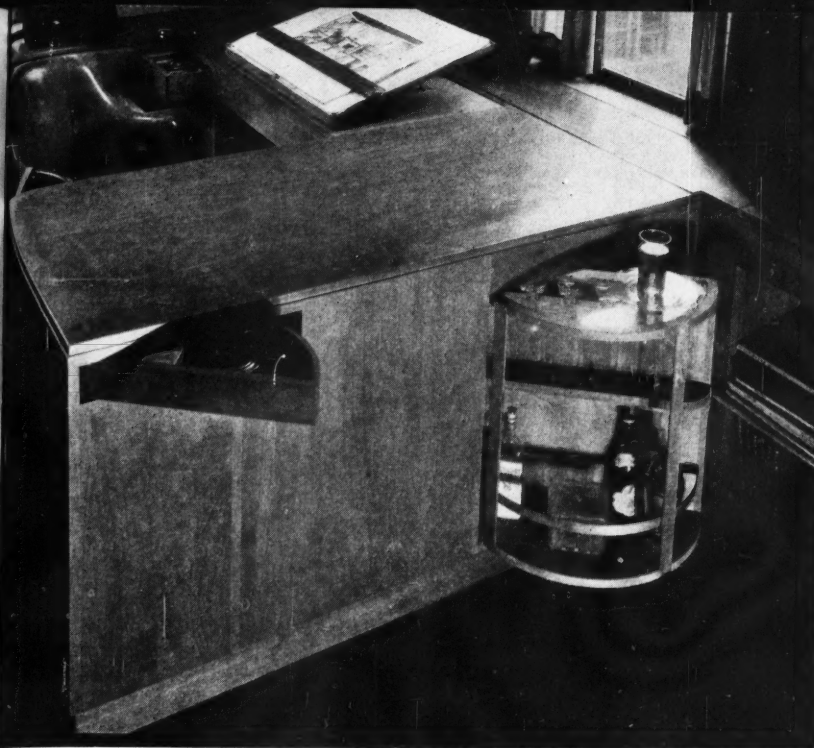
ART IN THE INDUSTRIAL PLANT

By SHELDON CHENEY

The industrial plant is where the arts of today most truly live, where they reflect and express a typically contemporary way of life. By contrast they spotlight the rather sterile art philosophy and art teaching of recent days. No more challenging problem exists than that of bringing together creative art and productive machined industry.

It is a truism that the mastery of machine technology has been epochal in man's evolution, that he has revolutionized his work life, his relationship to the sustaining world, in shifting to the machine the main burden of providing for his wants. Within a single generation his environment and his movements and his activity pattern have changed more than in any thousand years of earlier history. This implies in turn a new culture and profound changes in the arts. Already a unique art-impress, speaking unmistakably of the machine and of newly created materials, is on a thousand things men meet in daily life. That the artist shall increasingly add his refinement and enrichment, his creative form, to these lived-with things—work mechanisms, houses, tools and gadgets—is certain.

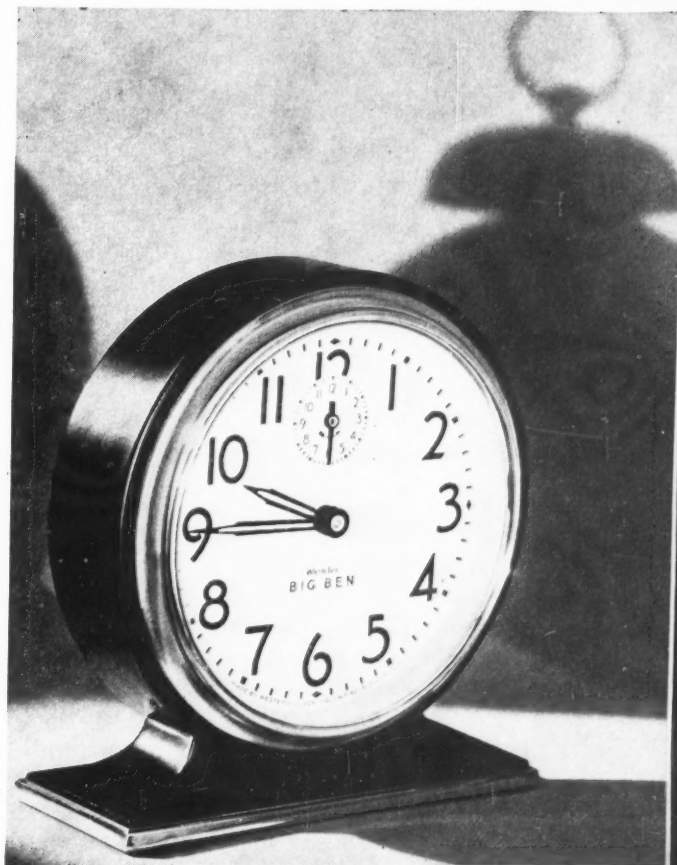
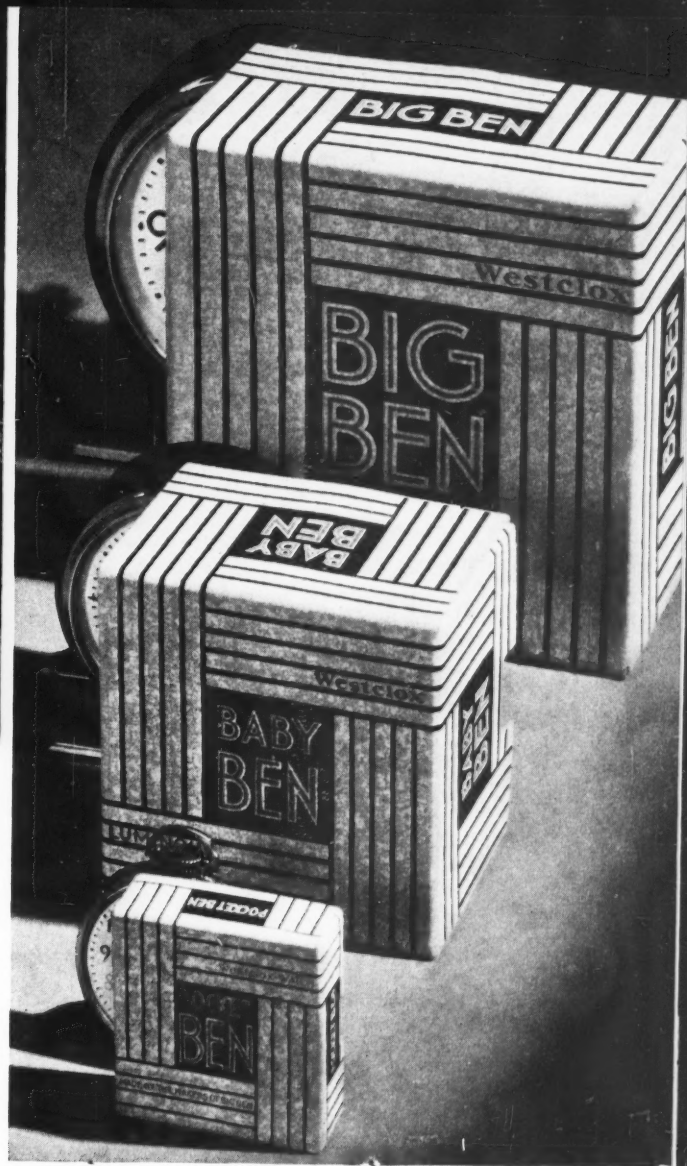
There is need for common schools, not specializing in the training of professional artists, but so revolutionized, nevertheless, that the arts will be at the heart of the education they offer. That is, there will be accomplished a shift to the sort of general education that begins with freeing the creative faculties, sensitizing the esthetic appreciation, and affording experience of the arts, as enrichment of everyday existence and as pattern for ordered living. Second, there must be institutions for developing practitioners of the "fine" arts: but these re-orientated to a broader cultural opportunity, for enlargement of the whole creative man, and at the other extreme related to the industrial-arts realities. The school of fine arts, indeed, will be safest as part and parcel of a school of industrial art, tied in to experiment in the practical processes of architecture, engineering design and the production of commodities for use. The new industrial arts college may be expected, in the largest view, to develop artists useful in far more than the one category of designers for industry. The students trained as here suggested will be fitted to serve along the whole front from the free arts of painting and sculpture to the positions of gallery director, department store buyer and enlightened manufacturer. In any truly civilized world the artist will sit high in the councils of every manufacturing concern. Designers will be needed to an extent now undreamed.



A desk designed and used by Mr. Dreyfuss, one of America's younger and most outstanding industrial designers of the present.



Henry Dreyfuss is one of those artists in America who have taken an active part in bringing together creative art and productive machined industry. His experiences and products are varied. The now familiar clock and the containers shown at the right are but a few among his numerous designs.





This section in one of Miss Jeffries' motion pictures in color, shows a young pupil struggling with the difficult problem of painting a color wash on a map he has drawn. The difficulties involved and the worried expression on his face vividly indicate that he needs help that this film is intended to give. Very soon a teacher will enter the picture.

M O T I O N BEGIN TO FUNCTION

Periodically there appear in various magazines, articles which hint at the teaching of art through the medium of the motion picture. Many writers have been all around the subject. Now the time draws near where someone by accident or intent will hit the nail on the head. Many are the articles which have been written upon the motion picture in general, from shopping intelligently and with discriminating taste for one's entertainment at the local theater to the educational value of films made by the school children themselves. None deny the motion picture to be a great instrument of learning. Mostly, however, the stress has been put upon learning to know and use the film as an art itself.

Learning by looking is not new. Educators are in perfect accord concerning the great effectiveness of this method. Slides and photographs long have been indispensable aids in teaching. What is being realized all too recently, comparatively speaking, is that the motion picture tells dramatically things which slides, stills and words cannot. Football is being taught by motion pictures. Formations and plays are brought under the microscope of close-up slow motion for analysis. The field of the sciences is abundantly rich with new and superior films. Foreign languages are being taught by the sound film, which provides for conversational skills, background and associations, making the situation real and vitalized. It is quite conceivable that American foreign language students may one day speak their particular language understandably to a native of that particular tongue. As one teacher using films expresses it the film unfolds a new world before the very eyes of the student. To see into the depths of the ocean itself, to see a plant actually developing before one impresses indelibly in fifteen minutes what old methods sometimes fail to do in fifteen days.

A great many children in slower groups understand and retain valuable information from interesting and meaningful motion pictures which otherwise they would have completely missed in the reading of a textbook.

Films are constantly being put into circulation in all of the important fields of education, and with the realization of the scope and power of films, are coming more films, better films and more varied films. Most of these are more specifically educational, too. Now it is an amazing paradox that in the field of art education, where there is greater need for all types of visual aids than anywhere else for educating students for seeing and creating beauty, the use of the film has been almost negligible up to this time.

This may be explained to some extent by the fact that there are relatively few available films listed and secondly those which are listed fall almost entirely into a group which might be aptly labeled "instructional entertainment". These are very interesting in an impersonal and general way but, for the most part, they are too complicated to be remotely considered as a stimulation or an introduction to practical experimentation in art.

To these adventures in appreciation that give the interested student a peep backstage at the processes, which, in the hands of masters, eventually produce works of art is

PICTURES

ON ART EDUCATION

By MARIAN JEFFRIES REBER

being added a group of films of a somewhat different type. Instead of being summaries of subjects they are short, concise and specifically technical. They are designed to serve as introductions and demonstrations of new processes. They are designed to give specific help in digestible amounts at given points in projects to the student who wants not only to look and learn but to do for himself, and who will, by the very act of doing intelligently, be able to see and to make greater beauty.

Teachers, like other people, usually have their strong and their weak points. No one knows it better than they. Will it not be a gratifying moment for them when any teacher may order a film, expertly demonstrating a point of procedure or a new process about which he may feel a little uncertain? And imagine the delight of the class when every child in the room peers directly over the demonstrator's shoulder from the same identical point of vantage.

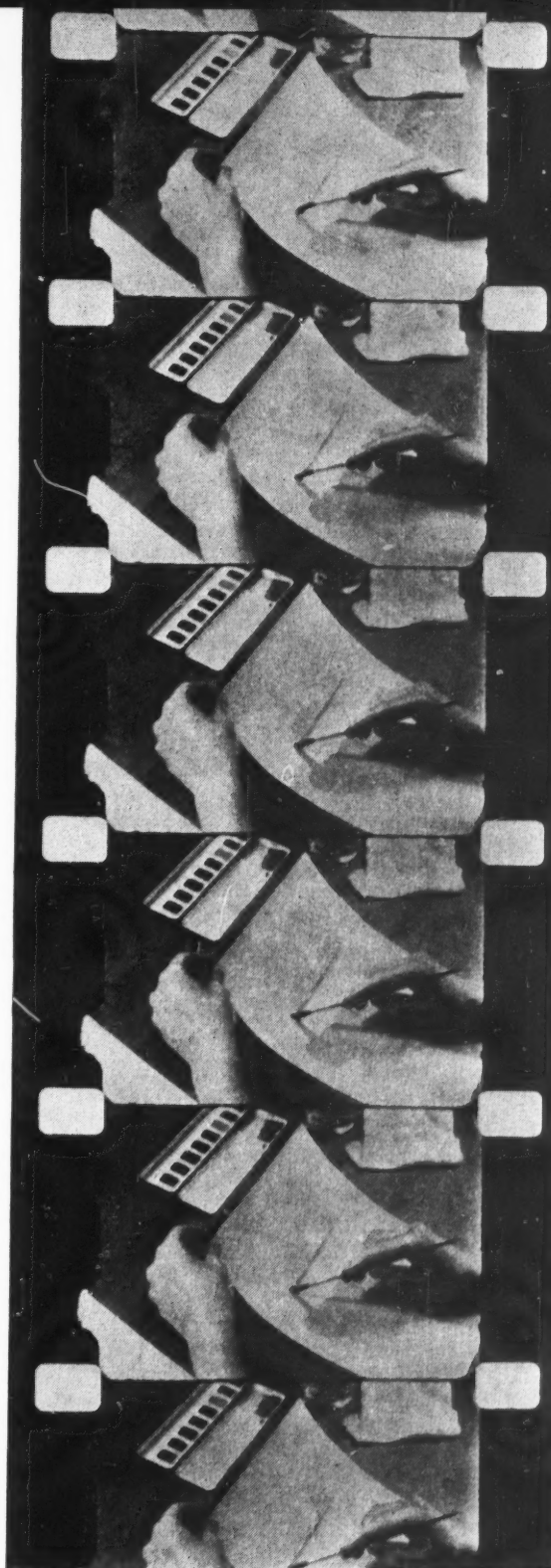
Some of these films are being devoted to elementary public school needs where teachers cannot be expected to be thoroughly grounded in the teaching of art in proportion to its use as a correlator. With suitable films any classroom teacher who can run a projector is capable of clarifying processes and techniques in a way which sets fine standards for the child by an expert demonstration on the screen at exactly the timely moment. There is the added value of repeated showings at any point where additional demonstrations are needed.

This gives the art supervisor, if there is one, more time for the many other necessary and vital matters of his post. He will gladly confer on where to use films most effectively in the project. He will know the film sources, film lists and often just the proper film for the spot. Besides this, films make possible an art program to teachers who wish to employ one but who just do not feel equal to the technical aspect of the situation in communities where no art supervisor is available.

Already there are film libraries. Commissions have been set up to classify and evaluate present available films and to recommend production in educational fields where there are few or no films at present.

The new films which are constantly being produced are admirably fulfilling the needs for which they are intended. Some are lengthy and summary, some are short and technical and designed to serve as classroom lesson introductions. Some are in color, some are in black and white, some are animated to demonstrate special points. Some are silent, some are sound. Each is designed for a specific function. The teaching film has graduated from being loosely educational into a highly efficient organ of instruction worthy of the name of Education Film.

So if your school does not have its 16 mm projection equipment already you had better make an effort to provide it, either through the regular channels of school budgetary provision or through one of the many money making projects which schools use. Because before very long the use of the film will be an absolute necessity to efficient, up-to-date teaching.



The technic of laying an even wash with school water colors is definitely demonstrated in the motion picture film discussed in the accompanying article.

It may go even further: it may come to the point where every up-to-date city and county system will feel it necessary to have its own small library of staple, short films in art education. Films are often relatively inexpensive and quite within the reach of the average school system's budget. These could be had by teachers at an hour's notice to drive home, easily and palatably, the matter of the moment in the line of learning by an expert demonstration upon the silver screen.

BLOCK PRINTS

IN THE STYLE OF THE EARLY

"THRILLERS"

The "Canards" were small leaflets which preceded the newspaper in France. From printing local events and history they turned to imaginary news and frightful mystery stories.

By HELEN RHODES
UNIVERSITY OF WASH.
SEATTLE, WASHINGTON

Problems in design are always enlivened by a new approach. Really new ideas in attacking old problems are hailed with gratitude by the amateur student and professional. Such a new idea came to a class in Illustration in a Western University last winter when an article by Jean Selz on the subject of "Four Centuries of Canards" in a Paris magazine, "Arts Graphiques", No. 52, was discovered.

Since some information on the subject and content of this particular article might be interesting and pertinent to the problem in design which later developed, it may be briefly explained that "Canard" is the French term for those small leaflets which preceded the newspaper for about four centuries, appearing in Europe not long after the invention of movable type. These leaflets seem to have been at first concerned with minor and major happenings of local history but possibly because there were not enough wars and coronations to furnish literary fuel for the printers, there later developed another type of canard which dealt entirely with imaginary news and frightful or mysterious happenings. To quote Monsieur Selz: "There was a day—when Death did not hesitate to show itself in its most vivid, most horrible, most clandestine actuality; that was the day of the 'Canards'. Those 'tailors of wood', who undertook to compose the popular pamphlet-leaves, had no need of the gift of omnipresence in order to represent the collapse of the belfry tower of Valenciennes—or the devouring of twenty men of the Carolines' crew by two huge marine monsters." Besides being gifted with what might be termed "a graphic imagination for drama", they were versatile in other lines and were responsible not only for the wood-cut which preceded the text but also for the editing and distribution of these early "thrillers". These artist-craftsmen carried with them, in the pursuit of their calling, only sufficient material for the fashioning of a wood-cut (probably some blocks of hard wood and a scribe or knife) and as they traveled from one village to another, they eagerly grasped any incident which offered the promise of sensationalism. They understood well the "human desire to learn news which did not necessarily have to be true as long as it was morbidly frightful. And so it was, that whenever news would be lacking in catastrophies, the creative genius of the canard writers would atone for the loss by not hesitating to massacre whole families" (in print).

The printing of the canard, after the artist had conceived, designed and executed, sometimes very hastily, the graphic illustration which was to be the important feature of the new pamphlet, was usually done in some small hamlet, where a fellow craftsman, with a crude press, cooperated by printing the cut, with huge headlines and the descriptive text. The sheet was now ready for distribution.

A certain type of "horrifying" canard was popular in France during the period of Romanticism and many examples of the fascinating wood-cuts illustrating these canards appeared with the article which has been mentioned. To quote again from this treatise, the style of these cuts is sober and depraved. The murderers they depict accomplish their crimes with passionless simplicity and with gestures that are implacable in their deftness. Often the daggers in their hands look like the tools of honest artisans * * *

It is not surprising that a very live group of university seniors in the Illustration class optically devoured these exciting and often well-designed wood-cuts. And when the instructor suggested that it might be an interesting and amusing problem to try illustrating some early Nineteenth century mystery stories, in the same spirit as that of the old canards, they were all eager to begin. With the help of the Circulation Librarian and a research assistant at the Campus Library, a list of early Nineteenth century mystery stories was compiled and each pupil made a selection from this list. The harrowing tales by the elder Walpole and by Sue, Bierce, Bergsöe and Poe were the most popular.

In the first discussions of the problem, the class commented upon the mood of the old wood-cuts and their serious attention to the most sordid and obvious details. In connection with the composition or design, the instructor suggested two points for special attention: the necessity of discovering some unusual and original concept of the incident which had been chosen and also the advantage of making many little rapid sketches, "try-outs", to decide which angle of the incident, or which approach, would lend itself best to a successful organization. The problem of arranging a number of figures in a given space may also be more easily solved by experiment with loose, abstract line-direction and mass and with very little attention given at first to correct draftsmanship or detail. In this procedure, the matter of



"THE BOTTOMLESS GRAVE" BY AMBROSE BIERCE, ILLUSTRATED BY EDITH McFARLANE.



ILLUSTRATION BY EDITH MUIR, FOR A STORY BY BERGSOE.



AN ILLUSTRATION

By EDITH MUIR

for

"The Amputated Arms"
a thrilling story by Bergsöe

This block printed illustration is one of a series made by students at the University of Washington in the style of the old "thrillers". As a point of departure the French leaflets called "canards" were used. They preceded the newspapers.

accessories, such as buildings, furniture or landscape, which might help to add variety or necessary line, will be quickly utilized by the student with imagination. A slogan, taken from one of Mr. Raymond's theses, "Variety with Unity", is also found helpful for the final analysis of any design, for though it is difficult to achieve this ultimate perfection in a composition, it is a good thing for which to strive.

India Ink was the medium used, both for the beginning and final sketches and some attention was given to a wood-cut style as the designs progressed. Ink, used with a fine brush and with parallel strokes, will imitate the gouge or knife cut, and though no special attention was directed toward a fine technique, each pupil developed a manner of his or her own in using line, and gained something through

errors and re-cutting. The designs were cut finally in linoleum. Instead of producing a serious or melancholy atmosphere in the art studio, this problem of illustrating the "thrillers" of the early Nineteenth century, gave the class the most hilarious time in its year of illustrating. Great glee and excitement greeted each new composition as it appeared. The serious, exaggerated realism of the old canard horror stories, pictured in "Arts Graphiques", where the villain was always caught "in the very act", served for such a fresh model in illustrative atmosphere that the class caught this spirit and revelled in mystery and it must be admitted that if something original has been achieved in the accompanying illustrations, the instructor and pupils are both indebted to Monsieur Selz's interesting article.

rior hi

A
LE

Mos
paintin
greater
interes
ing in
subject
should
to mal
child's

For
in mu
were t
work
and as
of ske
1x2's
to be

Wh
to the
to hav
matter



Senior high school pupils of Webster Grove, Missouri, painting murals in oil for the walls of their school rooms

ART EDUCATION LEAVES THE 9x12 MANILA PAPER ERA

By EDWIN MYERS
ART INSTRUCTOR
WEBSTER GROVE, MO.

Most children today have an interest in drawing and painting and are capable of dealing with art problems of greater proportions than the children of yesterday. This interest and capacity can easily be destroyed by the "pouring in" process. Since the child rather than the school subject should be first considered, the "drawing out process" should be substituted for the "pouring in" plan. It is easy to make the change provided time is spent in a study of the child's interest.

For example, one ninth grade class was vitally interested in mural decoration, because (as they expressed it) they were tired of doing things on 9x12 paper and wanted to work on a larger scale. A roll of Bogus paper 4 feet wide and as long as the student desired was used, and a number of sketches, made in colored chalk and mounted on frames 1x2's painted with tempera color, were made for a frieze to be placed around the art room.

When the art room became filled, the overflow was sent to the halls and classrooms. Many instructors were pleased to have these large drawings made for them from subject matter suggested by their classes.

The group decided that the new Junior High School Library should have murals done in oil. Two large murals 16 feet long and 6 feet wide painted on mural canvas were finally completed for this room: one having as its subject literature with American background; the other having as its subject literature with European background. Preliminary work involved considerable research to establish the accuracy of details of period, locale, and character, which coordinated the art project with reading as was originally intended.

With the sketches of his fellow pupils in hand, one boy fifteen years old, was put in charge of the general design of the murals. He made his layout, blocking in the details according to his own idea as to the proper scale, and on his rough charcoal outline the others fell to work to paint their own particular assignments. Three or four students painted at the same time; so they could orchestrate their color harmonies and technique as they went along. After the completion of this project another more difficult was painted on the rough plaster walls of the High School Annual Office, depicting scenes from school activities.

HUMANIZED VALUES IN ART

By WILLIAM SENER RUSK

A return trip to America following vacation weeks in Europe furthers reflection on those values the attainment and preservation of which induced our ancestors to undergo hardship and on occasion to fight. The traveller has recently received vivid impressions of other domestic and religious and political ways. He is aware that certain social manners and customs and possessions have seemed to rational beings of other times and places, and to rational beings of to-day in various parts of the world, worth fighting for. He asks himself how world peace can be achieved without some sort of agreement about these fundamental values, any interference with the enjoyment of which leads to war.

Nations will fight as long as individuals do. Individuals fight, and justifiably so, for the attainment of Happiness for themselves and for others. By Happiness is meant Sanity, and by Sanity, physical health and that spiritual awareness which seeks and on occasion attains Serenity.

Stated in such broad terms, there is little disagreement. It is when local habits and activities seeking these ends are found to be antagonistic that war ensues.

Under such fundamental categories as Home and Religion and Polity the clashes have ever occurred. By Home is meant the setting with which the individual is familiar. The mountains or lakes or sea are so woven into the texture of his imagination that he will fight for their continued possession. He means also the natural bounty of the situation, or negatively, the lack of it. "Sunny" Italy drew the northmen until it was deforested, and now lies parching in the summer sun through much of its length. He means the houses he knows, the familiar architecture in wood or brick or stone, furnished with innumerable echoes of a continuous tradition. He means, further, though less tangibly, the customs of his own folk—their costumes, their recreations, their food, their folklore.

Religion has always been a provocative cause of war, doubtless because it cuts vertically through human experience from Sanity to Serenity. It seeks transcendental peace, yet clothed in its inevitable institutional forms it involves churches, clergy, and ecclesiastical organizations. Its piety seeks socialized as well as individual expression. Spiritual values are attainable, but only by effort. Clearly, any interference with the religious mores of an individual will cause him to grow bellicose.

Any differences over policy are likewise *casus belli*. The innumerable palaces and castles and chateaux and villas of Europe, nowadays changing to museums and public parks, suggest in outward form the far-reaching and deep-delving associations which distinguish the policies of varied peoples. To deny one's history is to deny one's individuality. And the different styles of these structures and pleasures come to belong to this people or that. The styles may have been fostered by princely or ecclesiastical or mercantile patronage, or may, on occasion be the free expression of a culture channeled by a gifted individual, but once incorporated into the spiritual patrimony of a people, they grow sacrosanct. Even the civil buildings acquire such vicarious attributes—a Palazzo Vecchio, a Parliament group. And in close association with such tangible civil loyalties go those devoted to army and navy and air forces. Endanger them, or the right to maintain them, and a war ensues. The Flag assumes spiritual values.

Each individual, then, seeks Happiness for himself and his family, and less specifically, for his fellows, but he cherishes such varied ideas as to the forms his Happiness is likely to assume, that he will suffer and die rather than

sacrifice one appearance for another. What is mine takes on the meaning of what is right. A possessive struggle is indistinguishable from a moral one.

There are at least two lines of procedure which suggest ways out of this impasse. One uses Health as the touchstone. Public health services must inevitably further human, as contrasted with national, Happiness. Similarly, Youth Movements promise much in the same direction. The other approach emphasizes Art, both its creation and its appreciation. A full appreciation, let us say, of Korin or of Michelangelo or of a Byzantine ikon must surely further the sanity of the individual acquiring it and provide moments of Serenity. It is too much to hope that in future cycles of time a beauty-time-space synthesis will be grasped, analogous to the curved relationships of time-space as conceived by our current physicists? In that day time will be eternal and momentary; beauty will be expression and tradition. But further, beauty will be timeless and without geographical limitation, space will be both unifying and plastic, and time will be spaced by the beauty of experience. As sky-scrapers seem to dance in the water-colors of John Marin, and solemnly curve to the pedestrian in the canyon below as he rotates his head to scale them, so the Art of Living will become Universal, and tales of War will take on legendary pathos.

On the facade of the Health Building will be an American folk-lore group by Edmond Amatais which will include Johnny Appleseed (below) the famous mid-western itinerant preacher, and Paul Bunyon, gargantuan north-woodsman shown at right.



SCULPTURE AT THE NEW YORK WORLD'S FAIR



Paul Manship is contributing a 50-foot sundial and a fountain group depicting the "Moods of Time." One of the figures is shown at right.



The center picture shows a model of Leo Friedlander's group depicting Freedom of Assembly, Press, Religion and Speech. To left and right "Man Employing Mind" and "Man Conquering Evil," part of the "Labors of Man" group being executed by George H. Snowden.

HOW THE MARCH HARE AND THE DORMOUSE GOT THEIR HEADS

By RALPH M. HUDSON, Department of Art, University of Arkansas, Fayetteville, Arkansas, and ETTA M. PAULSON, Morehead State Teachers College, Morehead, Kentucky.

The heads of the Dormouse and the March Hare! What to do about them? The perplexed children took their problem to the art teacher.

"That is easy," he said. "First you will need some clay—oh, quite a lot—about a lard can full . . ."

Then the process of making papier-maché heads began.

You perhaps wonder why the children were having difficulties with the heads of two such queer animals and what got them into such straits in the beginning. This we hasten to explain.

Early in the fall term a child in the fifth grade asked the teacher to read to them from the story of "Alice's Adventures in Wonderland" by Lewis Carroll whose real name, by the way, was Charles Lutwidge Dodgson, a lecturer on mathematics in Oxford University. The teacher read the story to the children in successive reading periods. The story was nearly finished when the movie with Charlotte Henry as "Alice" arrived in town. All the fifth grade children attended the special matinee given for children.

The poems, "The Lobster Quadrille" and "The Walrus and the Carpenter", were read by the children when those places in the story were reached. The poems were taught as appreciation lessons during the regular reading periods.

When the end of the school year approached the children suggested playing the story of the Mad Tea Party and inviting their parents. A committee was appointed to work on costumes. They looked at all the illustrations they could find in a number of different editions of "Alice in Wonderland." But the heads of the Dormouse and the March Hare! This was a problem which really puzzled the children.

Now you see why the children were worried about these two heads. What part the lard can full of clay played in the solution of the problem is explained below in the description of the making of papier-maché heads. The paper heads worn by the children in their dramatization of the Mad Tea Party were made by this process.

The diagrams on opposite page illustrated the steps in the making of the papier-maché head of the March Hare. The head of the Dormouse was made in the same way.

Directions for Making a Papier-Maché Head

I. First the head is modeled in clay, building it up on a board or a plaster of Paris slab, so that it can be turned easily while working. Clay from a local clay bank can be used. The clay head should be made large enough so that the paper head made over it can be slipped on the head of the child who will wear it. The clay used should be plastic enough to model easily, yet firm enough that the ears and nose will not sag before the clay dries.

II. After the clay has set a while, but before it dries completely, cover the head with two layers of torn pieces (about 2" x 2") of newspaper that have been soaked in water for a few minutes. All of the clay surface should be covered by the first layer.

III. Before the two base layers dry, cover with a thin coating of paste (flour paste or commercial paste). Use an inexpensive 1" or 1½" pastry brush.

IV. Immediately after applying the coat of paste to the two base layers, cover with another layer of soaked pieces of newspaper. Repeat this process of alternate layers of paper and coats of paste until the paper layers are about 3/16" thick on all parts of the head. Successive layers should be firmly pressed with the fingers into the eye and mouth recesses so that the shape of the modeled clay head will be retained.

V. After the paper covering has dried thoroughly and seems hard and stiff when tapped, slit the paper head through the center, on a line running between the eyes and ears, from the bottom edge of the back to the bottom edge of the front. Using a razor blade or a sharp knife, cut through into the clay. It might be necessary to cut an incision from the cut between the ears to the tips of the ears. Some types of heads, such as a modeled human head, could be slit so as to divide the head into front and back halves instead of two sides.

VI. After the incision has been made, starting from the cut edges and the bottom, carefully loosen the paper covering from the clay head. Be careful not to bend any part

Continued on Page 20

DRAMATIZATION OF THE MAD TEA PARTY

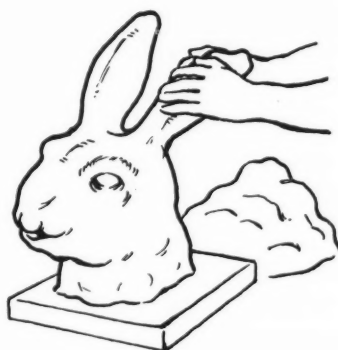


MAD HATTER, DORMOUSE, MARCH HARE, ALICE

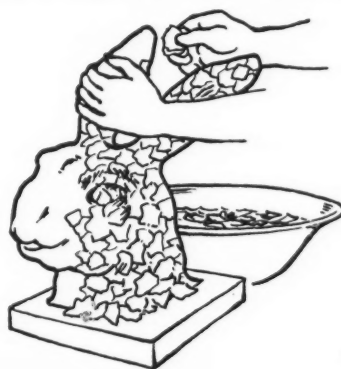


STEPS IN MAKING A PAPIER-MACHÉ MASK

Showing how mask for March Hare was made for a fifth grade dramatization of Alice in Wonderland



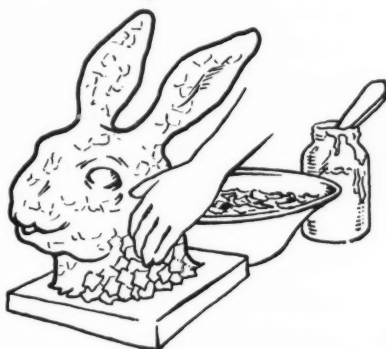
I.
Model head in Clay on a board or plaster slab. Plastic clay used should be firm enough so ears and nose will not sag.



II.
Before clay is completely dry cover head with 2 layers of torn pieces of newspaper (about 2"x2") that have been soaked.



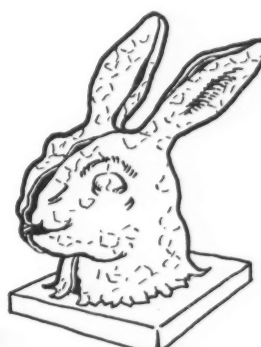
III.
Before 2 base layers dry cover with a thin coating of paste with a wide brush.



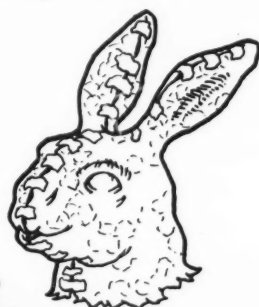
IV.
Apply alternate coats of paste and paper until paper covering is about 3/16" thick. Press layers firmly into eye sockets & mouth recess.



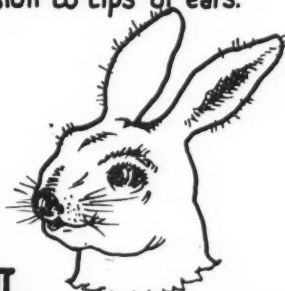
V.
After paper and paste covering has dried thoroughly, slit through the center with sharp knife or razor blade. Cut slits from center incision to tips of ears.



VI.
Carefully loosen the paper covering from the clay head. Work from edges toward the center.



VII.
Paste some strips of torn newspaper across the edges of the two halves, outside and inside. Paste down loose edges on inside and outside surfaces. Stuff with crumpled paper. Paste pieces of paper over cut edges until incision is completely covered.



VIII.
Cut openings in eye, nostrils, and mouth. Paint the head with opaque tempera. Coloring should be exaggerated. Original details can be added, such as gluing on whiskers, a red cloth tongue, etc.



IX.
John Tenniel's famous illustrations show the March Hare with a big bow tie and hay or grass wrapped around his ears. These details can be added easily.

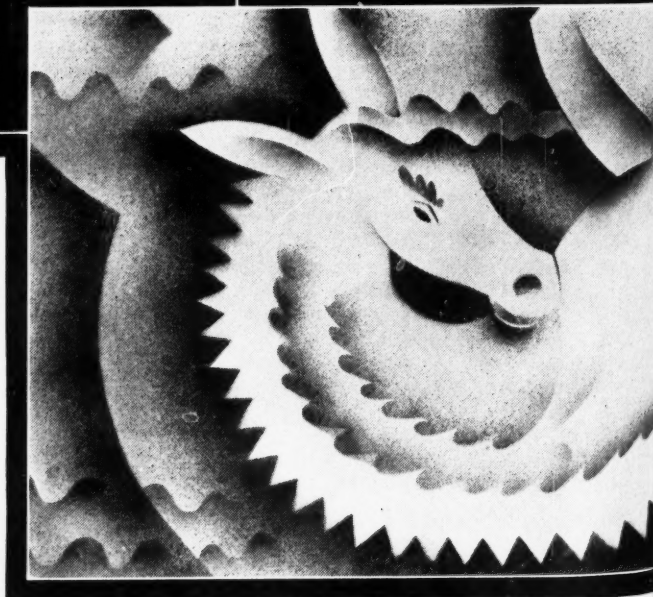
R. M. Hudson.

SPATTER INK

By LA VADA ZUTTER
CALUMET HIGH SCHOOL
CHICAGO, ILLINOIS

The decorative panel below was made with black and vermilion ink on white paper. It shows a variety of ingenious combinations of tones and edges all unified into a rhythmic composition.

The striking large poster illustrated above was made by the pupils of Miss LaVada Zutter to be used in the Calumet High School of Chicago. In this case, dark violet poster board was used and white ink was applied with a spatter gun. The stencils used were simple, and a pleasing arrangement of edges, simple shapes, and dark and light masses all combine to produce a most successful result. Among the advantages of this method of working is the speed with which posters may be made for the many school activities.



A QUICK MEDIUM

New experiences, new challenges, new expressions are the desires of every ambitious art student. These are essential to all possibilities of growth, development, improvement of will, desire to do, and creative expression. Startling ideas and interest are often found in the new mediums, methods, and techniques. These often produce original results.

There is always the enthusiasm for the new and the original. Out of many materials and ideas comes one that fascinates the class as a whole. Each sees a new adventure with the fascination that accompanies a material that lends itself to a great deal of freedom. The use of the stencil and ink for decorative effects on crafts, surface designs, posters, mask designs, and illustrations has been a release to pent up energy and creative ability. It has captured the imagination and instilled a sense of freedom for experimenting in a very simple fashion. The technique of the spatter ink and stencil is modern, simple, colorful, and effective.

The positive and negative stencil of decorative units, edges of all varieties, and abstract shapes may be arranged to form whatever creative composition the student finds possible. It is a novel technique and has a captivating quality. This method has the peculiar advantage of being quick. It lends itself to a variation of effects with the use of the same stencil patterns.

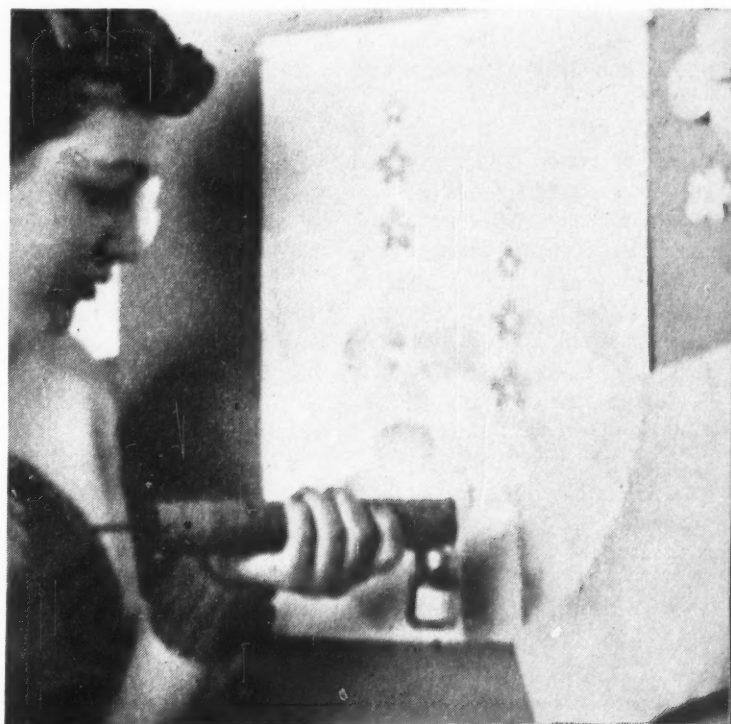
The pupils have been taking an active part in school and civic activities. There are the vast numbers of posters for plays, operettas, P. T. A., meetings, school and class functions, athletic meets, school publications, safety drives, fire prevention, clean-up campaigns and socials. There are the luncheons, conventions, class parties and socials that call for favors, cards, and decoration. There are the surface patterns for rugs to be made by the class, quilts to be pieced by the local sewing clubs, Christmas wrapping paper, cards, wall hangings, luncheon cloths, decorated boxes and any number of designs to be repeated over and over again. This brought us in search of a means to repeat these designs in a quick effective way without losing the character of the original pattern.

We have tried various mediums with the stencil but find spatter ink the most successful on light material because it is quick, dries fast, is bright and lends itself to such a variety of effects.

We have devised the use of the negative and positive stencil. The negative stencil is the paper with the design cut out of it and when spraying this pattern it becomes dark or bright leaving the background light. The positive stencil is the piece that was cut out of the negative stencil and it leaves a light design with the dark or bright background. These stencils both have other uses such as masking and protecting the designs already sprayed when more design is being added to the pattern. For instance the negative design has been sprayed and you wish to repeat this negative design overlapping the first one; then it is necessary to cover the first design with the positive stencil for protection. Or if the designer wishes to repeat the same shape in dark and in light he has the negative pattern for



In the illustration above, the Calumet High School student is placing the stencils prior to the spatter process. Below, another student is applying colored ink to the design with the "gun."





Co-operation in Making a Poster

the dark unit and the positive for the light unit. The repetition of the same form or same line is often desirable and effective.

Because colored inks are transparent and clear, we can spray any color to blend from the lightest to the darkest value of the brightest intensity of the color. The ink can be applied so that it ranges from a mist of color to a solid bright color. We can also blend and mix inks so that one stencil can be placed over another stenciled pattern and sprayed with a different color to obtain any blending or color combination. For example the object is yellow and you wish to obtain orange and brown shading on the yellow object; just cut a pattern to lay over this yellow pattern and spray the orange and brown effects desired. This leads me to mentioning the effect of shadows and cross shadows that can be obtained on the lights and shadows obtaining the effect of mystery, sunlight, darkness, etc. There is also the repetition of simple designs cut on the edge of a piece of paper to slide and repeat so as to make border designs, plaids, and lines of directions and meanings in some creative composition. The results and effects are endless and each one seems more attractive and more beautiful than the one previous.

The inks are of a very reasonable price and come in a full range of colors. We have used the cheapest of paper for the experimenting and general use and only when we wish to make use of a pattern that will be repeated often do we use the better and more expensive stencil papers. The paper to be stenciled must be soft enough to absorb the ink rapidly but not a blotter type that will cause the ink to spread. The hard finished paper can be used but it is slow and there is a danger of the ink running before it is absorbed. We find it advisable to work with the paper to be stenciled tacked to a board standing vertical above the sink.

A great amount of cooperation is developed with work of this kind, for instance a poster need must be met. One student designs this poster and cuts the stencil and then several students help him to produce a series of these posters in a variety of colors. These students helping are learning the possibilities of the medium and soon have ideas of their own and are trying to create by themselves. This is a splendid group problem that creates harmony and organization within the class. It is as it should be with the older

and more experienced student giving the weaker ones a hand and instilling confidence in one another.

The same spatter gun can be used in the same manner with tempera paint which is advisable for work on dark paper or it can be used with lacquer dyes on fabrics such as linen or a hard finished fabric.

The possibilities are far from exhausted so perhaps the greatest thrill is still to be found by thinking up entirely new adventures. New ideas come to life when least expected among the students working together in groups.

These stencils and this method of creating is not only used for repetition and mass production but a highly favored way for creative compositions. Students cut shapes very freely and by starting very simply they soon find themselves cutting lines and masses and gradually assembling and spraying, adding a line here, spraying a color darker in some other spot, blending other colors and gradually bringing to life a beautiful interesting creative composition with a texture that no other medium can produce.

HOW THE MARCH HARE AND THE DORMOUSE GOT THEIR HEADS.

Continued from Page 16

of the paper head too far back while loosening it. Keep working from the edges toward the center. A little patience will insure both halves being removed without losing their shape.

VII. After the two halves are removed, paste strips of torn newspaper (unsoaked) across the edges, outside and inside, in enough places to hold the head together. Use regular school paste for this. Paste down any loose pieces of paper that may be sticking up on the outside surface and paste down most of the loose pieces on the inside. Stuff the head with crumpled newspapers to hold it in shape and to keep it from being crushed while being painted and decorated. Then paste pieces of paper over the cut edges until the slit is covered completely.

VIII. After the paste used in fastening the head together is dry, cut openings in the eyes, nostrils, and back of the mouth for seeing and breathing. Use opaque tempera (show-card or poster paint), kalsomine, or easel paints to paint the head. The paint used should be of the consistency of rich cream. Colors should be exaggerated so as to be effective from the stage. Principles of exaggeration in stage makeup are applicable here.

IX. Original details can be added, such as gluing on hair or straw for whiskers, a piece of red flannel for a tongue, etc. Some ingenious child could even provide movable ears, eyes, and mouth by cutting and refastening with flexible material. Both John Tenniel's and Harry Furniss's famous illustrations show the March Hare with hay or grass twisted around his ears. This detail can be added easily. Tenniel shows the March Hare with a big bow tie and Furniss shows him with a standup collar and a cravat. After the head of the March Hare has been slipped on the head of the child the collar and tie can be attached and pinned to the coat or vest, making the effect more realistic.

PICTURES IN THE HOME

By VIRGINIA TRUE

One of the most individual features of a home is its pictures. They often portray the spiritual windows of the dwellers there. A picture is revealing—not only of the artist whose work it is, or the period of time of which it is a product, but also of the taste and spiritual vision of the person who dwells with it. Pictures, like books, frequently reveal the paucity of the realm they adorn.

A short time ago I entered a home and was immediately impressed with the feeling of life richly lived. The house was one of those rambling large frame dwellings characteristic of this section of the country. The furnishings would not come under the classification of "interior decoration", but they belonged to each other, the house, and the occupants. The furniture was massive enough to be in scale with the house, the placing of it was decidedly pleasing for grouping. Pictures centered the larger wall spaces in great variety. It was easy to interpret the varied phases of the life of this home's owner. Eagerly I anticipated our further acquaintance.

Have you ever stepped into a house quite correctly furnished, let us say—but with not a sign of a picture anywhere? It's like looking into an expressionless face. Not that every room should have pictures or even many pictures in any one room.

There are certain general considerations that govern the use of pictures which we might discuss here. A picture should be suited in size and shape to the room. A small room should not be overburdened by too large a painting, whereas a large room should not be cluttered up with numerous pictures too small to be in scale with the room. Pictures, as well as other hangings, for the wall are spots that tell as design shapes of dark and light and sometimes color in the general pattern of the wall and therefore must be considered as such in their arrangement. Walls covered with patterned papers or fabrics or wood paneling are better left plain, to display the texture of their patterns. They need no further decoration. Pictures look best against plain walls, which are not too broken up in shape.

Pictures for the home may be selected for many reasons—a single painting may be the dominant note of a room and all its furnishings worked out to key with it. A Matisse or a Gauguin painting might lend itself, so, very beautifully. Or, rather than choosing a particular artist's work, one might choose a picture for the subject matter it contains. Perhaps flowers, landscape or figure paintings; or for reasons of personal preference such as individual interest in sports, city life, rural life, trend of the times; certain mediums, and technical preferences as oil, water-color, prints, etc. The type of room makes some difference in choice also. Portraits and large figure pieces

seem to belong in libraries, dining rooms. The more colorful pictures in the more intimate rooms. There is a living room I have in mind that is in a little log house. It is furnished in peasant things with colorful old Indian rugs and blankets. Everything has color, but the walls, which are a very cool plaster color. Pictures with more color would provide no accent nor were they necessary as color notes. So this room has on its walls nothing but black and whites: original drawings, lithographs and block-prints, and they add just the right note. Also the pictures are displayed to advantage.

Pictures should be matted or framed simply. The frame must also harmonize with the room, but of course, if the picture fits into the room and the room with the picture, and the frame belongs to the picture, they will all harmonize. Heavy gilt frames are out of place in a simply furnished room. Oils should be framed close to the picture—water-colors and drawings and the graphic mediums should be matted. Usually a narrow wood frame in natural color or black or brown or white or gray is the most suitable. Avoid glass over a picture unless you have to use it to preserve it from dirt. To hang a picture place it so that the center of the painting is on your eye level. Most people hang their pictures too high. Use two wires or cords flat against the wall for large, heavy paintings. The screw eyes should be placed near the top of the frame at the back to avoid an unnecessary angle from the wall. Less heavy pictures should be hung on an invisible hook from a wire through screw eyes at the back of the picture. Never hang several rows of pictures—in a museum or gallery this is permissible, though not the ideal arrangement, ever. One of the most common faults in picture arrangement is the use of too many pictures. As in everything else, simplicity applies to the arrangement of pictures.

The Japanese have a very fine custom of using their pictures and other fine objects, with great discretion. Each object is carefully arranged and enjoyed so, until the senses become saturated with its message. When its presence ceases to stimulate, and it is taken as a matter of course, and it is accepted as one of those "to be expected but not too noticed" events in the routine of living—then in Japan they remove from view such an object. It is lovingly put away and another brought out to bring fresh pleasure to one's visual palette.

People really desire good pictures sufficiently and certainly artists would like to circulate and place their work. There are many paintings by good artists that are within the price of the average purse. But it is difficult under existing circumstances for the public to be able to find these paintings. Artists' studios and galleries are the only means usually and the public is shy of either. There are several organizations, which tend to alleviate this situation—The American Artists Group, Inc., The Associated American Artists, and Living American Art. These groups are publishing reproductions of original paintings in color, editions of original blockprints, lithographs and etchings, and conducting a lending library—all at most reasonable prices.

HANDICRAFTS FOR GIRLS

By IRMA T. IRELAND

Time was when household handicrafts for girls were limited to spinning, weaving, quilting, candle-dipping, and other useful occupations that savored more of hard work than hobby-riding for pleasure. Later under the general term of "fancy work" came lace-making, embroidery, knitting, crochet, and artificial flowers made of every sort of material known to women of that period.

Following closely after and still called "fancy work" an epidemic of hand-made "novelties" swept through the world of womankind filling the homes with queer objects made of cat-tails, milkweed pods, pinecones, ears of corn, velvet-padded rolling-pins, and memory-jugs made of stone bottles covered with putty and encrusted with small objects contributed by friends and relatives.

In one way this was a step in the right direction because it called for the use of natural materials and a certain degree of creative freedom in expression. But after all, one could not go on and on making bigger and better dust-pan plaques and hand-painted whiskbroom holders. In other words the vocational value of these so-called art objects was less than nil because they were pitched out every house-cleaning season to make room for something new.

With reawakening interest in American Indian handicraft, educators and group workers with young people began to see the light. Early in the 1900's almost every school girl had a bead bracelet or daisy necklace she had made herself on a hand loom, and all the boy friends proudly displayed monogrammed watch fobs.

Raffia work followed, introducing mats, baskets, shopping bags, and even hats. About this time also, poker-painting or pyrography raged through the country like a smoky scourge, leaving burned fingers, damaged eyesight and vast quantities of hideously scarred basswood furniture and novelties in every household.

The burning question not only consumed wood but etched itself on leather in an endless succession of war-bonneted Indian chiefs, dusky Minnehahas, and swan-necked, high pompadoured Gibson Girls.

From Indian lore we learned to play with clay but it took us a long while to get rid of the idea that we must go somewhere and "take a course" in modeling before we could produce anything worth while. Young people "took" music, painting, or sculpture as if the arts and crafts were costly treatments for aristocratic ills from which too many never fully recovered.

Now, in public and private schools from kindergarten all through college there are opportunities to try out one's ability to create something beautiful, interesting, or provocative. We realize the value to the individual of objectifying his emotions: finding a way to express his feelings in some material form.

POSSIBILITIES OF CARICATURE

By EDWARD DAUTERICH
WESTERN HILLS HIGH
SCHOOL, CINCINNATI

For some time advertisers have been notably increasing the use of the clever art of caricature to sell their products. It has been evident in leading magazines and daily newspapers. The art educator would do well to add a collection of this form of advertising to his files. Almost any product could be found represented; everything from books to shaving cream and even including breakfast foods. It is also interesting to learn that some of our more prominent advertising artists are now utilizing this form of expression.

In keeping with the trend, we arranged in one of our art rooms a display of caricature after the examples had been mounted. The young people were greatly interested in identifying certain characters they happened to recognize. After some discussion, everyone agreed this was indeed effective advertising. They felt that the humorous element had a new and definite appeal. There was the realization that such creations were "catchers of attention." This was inherent in the compositions, in the arrangement of the various areas, their placing in relation to each other and so on. The systematic disposition of objects so as to give emphasis to the important features, and pleasing shapes and colors which make people want to buy were discussed as elements of effective advertising.

The accompanying sketches were worked out on large sheets of manila paper in charcoal. Each artist made a study of his individual characteristics which offered the de-

sired opportunity for caricature and proceeded to exaggerate these characteristics in varying degrees. Shading was employed to give a finished effect. Photographs were brought in and utilized for suggestions. Mirrors were much in evidence. A great amount of enjoyment was resultant from the engrossed study the young people found in their own-selves. They were exceedingly interested in expressing this study on paper. We had set a bold and simple result as a definite aim and discussed the importance of pure design as opposed to the old muddled style of illustration. Some considered a subordinate background to aid in gaining a more completed production.

Later, several of the members of the class did a miniature of their original sketch and with some additional design or lettering created very effective Christmas cards. These brought much favorable comment to the young artists from their recipients. It was a pleasure to have designed a card somewhat different from the usual thing. A feeling for line quality and arrangement was emphasized in creating the card. Various mediums were employed. Those producing a quantity used either a linoleum cut or had a zinc plate made by an engraver.

The original spontaneity of the boys and girls toward caricature has not diminished and they are now suggesting that we utilize the idea in the year-book using prominent school figures as subjects.

SELF CARICATURES IN CHARCOAL BY STUDENTS OF WESTERN HILLS HIGH SCHOOL, CINCINNATI.



E

RICH
HIGH
NNATI

erate
s em-
ought
n evi-
from
own-
g this
as a
gn as
e con-
more

ature
gn or
These
from
a card
or line
g the
ing a
made

ward
esting
ninent

NATI.



The two greeting cards above grew out of the caricatures made in charcoal by Mr. Dauterich's pupils. Some of these are shown on the preceding page. From the large charcoal studies it was an easy step to designing these cards with the pupil's likeness as a dominant interest. These cards were much smaller than the charcoal drawings, and were done on pebbled Ross board with a lithograph pencil. From this step it was a simple matter to have a zinc "cut" made for printing purposes. These cards were printed in colored ink on a different colored paper with effective results.

Here, below, is a group of Mr. Dauterich's pupils at work. They are shown beginning the work on the large charcoal portraits. Some of these in their finished state are shown on the preceding page.



VISUAL AIDS FOR ART

WALTER NAUGHTON

In a comparatively short space of time the library has grown from a small part of the educational system to one of the keystones of the entire educational process. The library has no specialized body of material to teach, but deals with all the departments and members of the school body. Thus it has become the central point about which the rest of the school pivots. In many ways it has become the sole unifying agent, correlating the interests of all departments and all the students in the school. It has changed from the traditional library to a library where there are things to see, things to touch, handle and study for those who do not seek books. But it can go still further and bring departments and students into closer relationship through its collection of visual aids.

The increasing use of visual materials in the classroom and exhibits in the display cases has added another burden to the already overburdened librarians. Visual aids have grown from a collection of pictures to include: maps, charts, globes, photographic prints, lantern slides, stereographs, pictures adapted to opaque projection, moving picture films, both silent and sound, both 16 MM and 35 MM, phonograph records, models, actual objects, etc.

In the past the librarian kept a picture and print collection that could be used by any member of the school body. It seems natural then, that with the increasing needs of new materials and devices which teachers have found to be effective aids in meeting the new demands of education, that it should be the duty of the library to keep these new types of materials in circulation and also to have adequate information made available thru the librarian as to sources for purchasing, renting or borrowing more of these visual aids.

Generally this is not the case for two reasons. One, the average school library needs every inch of space it has and cannot spare any room for housing these new teaching aids. Secondly, many departments in the school purchase or receive a gift of some visual materials, say fifty slides, which are kept in the department. Very few members of the school hear about it and of those who do and could make use of these slides in their subject classes, few seldom attempt to borrow them from the fortunate department. The librarian, as a rule, is unaware of the existence of the material.

This need not be. For close cooperation and unity in the school there should be some plan or system whereby each teacher in the school whether he could use slides, maps, etc. belonging to some department, could within a reasonable time be able to secure them for use in his recitation class.

One effective plan for the displaying, maintaining and circulating of visual materials that might prove advantageous in some high schools calls for a closer coopera-

tion between the Art Department, the Library and the administrative body.

An art teacher instead of carrying a full teaching program would be assigned so many teaching periods per day and one library period per day. In the library the teacher would work with the librarian in evolving a plan of labeling, cataloging and circulating visual materials.

In dealing with clippings, prints, photographs, small maps, animal pictures, stamps, etc., that would be kept on file in the library—the art teacher with his group of student assistants would uniformly mount and label all this material and the library student assistants would file under special headings such as Transportation, Architecture, Costumes, etc. Uniformly mounted and labelled pictures foster the habit of neatness and it adds to the pictures when a group of them are displayed on a bulletin board.

The collection of pictures may be secured from a number of sources, clippings from discarded magazines, travel folders, advertisements, etc. A number of photographs may be secured from the teachers in the school. Snapshots they have taken on vacation trips could be enlarged by members of the camera club and sent to the library to be mounted.

Films, slides, globes, stuffed animals, puppets, plants, fish, phonograph records and other visual material could be kept in the different departments because of the limited storage space in the library, but a white file card for each slide—for each film—for each and every object belonging to the visual aids could be kept on file in the library. The file card would contain, if it were a slide on Architecture, the name of the country, the name of the building, to what department it belonged and the slide number as it is catalogued in the department file. If a teacher in the Latin department wished to show slides of Roman buildings he would send his request to the librarian who would turn it over to the assisting art teacher in charge of visual materials. The art teacher would send a request to the art department for the slides. The teacher in training or the teacher in charge of the departments material would send it to the library and from there it would be sent to the Latin teacher. In returning the slides the Latin teacher would return them to the library and in turn it would be checked off and sent back to the art department. The library would act as a clearing house for the visual materials. When a slide or piece of visual equipment was asked for and sent, a blue filing card would be filed in back of the white filing card showing that the material was in use.

Other duties of the assisting art teacher would be to arrange the exhibits in the display cases attractively securing modes and materials from all the departments and clubs in the school and seeing to it that these exhibits are changed every two weeks or so. Novel and interesting exhibits may be secured from fellow teachers who have collected unusual and different objects in their travels or perhaps some fellow teacher has a unique collection he would be willing to loan for a library display. Name cards and identification cards for these exhibits would be made by the student assistants.

CHANGING OBJECTIVES

DOROTHY MOORE

Just as objectives in arithmetic, history, English, etc., have changed, so have the objectives in art changed. The first struggle, however, was not a consideration of objectives but introducing art into the schools. For some time after the beginnings of our public school system, art was treated as something special, with a special teacher and only the very talented thought of studying it. School people did not recognize the tremendous opportunities in the materials of graphic and plastic arts as effective media for education. The child had absolutely no opportunity to be creative. The teacher told him what to draw and showed him a picture of it. The students job was to make an exact copy of it without mistake. Understanding could be developed only through memorizing and reasoning stimulated by set problems. The teacher poured, the pupil absorbed. For instance—forty pupils sat at their desks, pencil in hand, paper and copy books on their desks. They couldn't use paints; they were too expensive and too messy. In the copy books were definite little designs. The pupils, bored, cramped, and restrained strove to put on paper accurately that which was in the copy book. Imitative reproduction!

In about 1900 there came a slight step in advance. Through the efforts of some of the university professors, art was reorganized in the schools. These professors saw possibilities for the plastic and graphic arts in the industrial civilization. Now instead of just making a reprint of a robin from a copy book, the child studied art in relation to costume design, interior decorating and the manufacture of tea cups, etc. This did not necessarily mean the development of creative expression. The technique of teaching was essentially the same. Pupils were given a definite task to perform and care was taken not to spoil it and thus waste the materials. The big aim was to have the pupils acquire a graphic vocabulary. This was done by tracing and retracing figures until the child was able to accomplish it alone. How much more effective it would have been had the pupils drawn from their own imagination.

The real aim of education is the all-around development of the child. Whereas in past times the school was concerned with imparting knowledge, assimilation is coming to be regarded as the central element in effective learning. Now the purpose is creative self-expression, giving the child a chance to draw from his own imagination, to interpret things as he sees them without limiting his efforts and talent by the copy book method. The young artist should be free in self expression. The schools are coming to realize this more and more, until now art appreciation is accomplished through the creative efforts of the individual and not by artificially admiring an inferior reprint of "Washington Crossing the Delaware."



TARES

WHEAT

STUDENT PAINTS SCHOOL MURAL

By LUCILE BURTIS
SOUTHERN OREGON
NORMAL SCHOOL

These companion pieces are succinctly summarized in their common title, "The Twentieth Century". The similarities are in the size, the structural plan, which is built upon a geometric basis and in the selection of the elements which make up the content of the compositions. These elements, however, are the antipodes of each other in their significance, as is easily discernible by comparing the two panels. They are the "tares and wheat", as it were, in our civilization.

In the one representing the "tares", humanity is bound by an outside force to which it is doggedly resigned. Regimentation, exploitation, propaganda, mob-spirit and treadmill psychology—in brief, the rank social conditions evidenced in our present society—are frankly depicted. The low-keyed sombre hues, with intense shrill notes of accent, further the effectiveness of the composition.

In the companion piece representing the "wheat", there is a decided contrast in content and color. The elements are the same—people, activities, buildings, recreation, education and community life—all are here but diametrically opposed in their content to that of the other panel. Here is a social order of freedom which contributes to the culture and advancement of humanity individually and collectively.

Here is an expression of joy in living through creative outlets, self-advancement, healthful activity, purposeful projects, and cultural and aesthetic recreation. These are the phases of our civilization which bear promise of fruition in a peaceful and progressive world. The high-keyed intense colors create the desired effect of a stimulating and harmonious atmosphere.

The entire project of designing, constructing and painting these murals was the work of Marion L. Frost, a student at The Southern Oregon Normal School. He designed the original drafts on wrapping paper, after making preliminary sketches of the ideas he chose to employ. The use of a geometric basis aided in obtaining strength in the structural plan as well as in making an accurate and proportionate enlargement for the final murals, which measure 9' x 12'. A considerable amount of construction was entailed. It was necessary to have a well built stretcher with braces, upon which to stretch the heavy mural canvas. In addition, there was the making of frames, the problem of hanging these sizable and weighty works of art, as well as the construction of a scaffold for the actual painting. The oil paint was applied to the canvas in a direct manner with the intention of expressing thoughts rather than virtuosity.

WHAT'S GOING ON?

Art at the New York Fair

A great argument has arisen throughout art and design circles. Are the artists, designers, and art-lovers of America reconciled to the fact that there is to be no exhibit of art as such at the new World's Fair? They very definitely are not. The World of Tomorrow is even now being formed, and the part of modern art and good design has become steadily and increasingly important in our lives. How, then, can any group of forward-looking executives possibly plan a gigantic exposition of America's progress in the sciences, in mechanics, in industry, and in all the important fields of today's world without including a large section devoted to the fine arts? The explanation so far given is that the Fair is to be in such close proximity to the many art exhibits always on view in New York City that there would be no necessity for "duplicating" such exhibits on the Fair grounds proper. This, of course, is extremely faulty reasoning, since art **when it is art** is never likely to be duplicated; also, there is such a wealth of new material, new talent and new effort in the art and design world that it offers one of the most fertile fields for the growth of modern cultural training and accomplishment.

Naturally there will be an immense amount of good design to be found throughout the fair. It will owe allegiance to fine design in architecture in its newly planned buildings. The industrial arts will of course be represented in the huge displays of new designs for commerce. It has been stated by the Fair authorities that "things which are provided in generous measure by New York City will not be duplicated at the fair", and this is logical reasoning but it is not an adequate reason for the complete omission of all fine art displays as such. Art is here being used as a handmaiden, and it is only right that the muse should be recognized also as a leader of men, and one without which no man may call his appreciation of life complete.

There seems to be an entirely different feeling about the program of music which is to be arranged for the Fair. Olin Downes, who is in charge of this important branch of the arts has stated his task to be "the co-ordination of the unrivaled musical resources of New York City which is today the musical capital of the world; of the many places in the United States which have a rich musical life of their own, and of the musical offerings of the many nations which will exhibit at the Fair." This might well be taken as a guide to what should be done about exhibiting art.

The main objection has been, according to the Fair managers, "the prohibitive price of building a fireproof structure suitable to house fine works of art and to protect them adequately." Many millions are being spent on other projects, and it is distinctly unfair to deprive thousands of Fairgoers of the opportunity to view what is best in modern art. It is true that many visitors here during Fair time will be able to see the various collections around town, but the galleries are not sufficiently large to accommodate the crowds which will patronize the Fair.

Some sixteen groups of artists have met to try to solve the problem and there may be a possibility of creating a contemporary exhibit which will be not only national but international in feeling. Hundreds of artist-designers have protested the omission of such an important cultural branch of the world of tomorrow, and it is to be hoped that all who are interested in the subject will present their views to those in authority.

Correlation of Life and Art

The correlation of the life of a given period and the art produced in that time is extremely desirable in the study of design through the ages, and a new system for promotion of this correlation has been introduced by the new director of the Museum of Rhode Island School of Design, Dr. Alex-

ander Dorner, who was formerly director of the Landes Museum, in Hanover, Germany. Dr. Dorner believes that when students are attempting the serious study of a given period it is of great assistance to have easily available all possible material on the subject, and he has instituted the practice of placing within easy reach in museum rooms given over to special exhibits books which give the outstanding facts about the period to be studied. It is an idea which might well be followed by all schools.

Federal Bureau of Arts

The subject of a federal bureau of arts has aroused a great deal of contention among various art organizations. Leading societies in New York have stated very definite opposition to the idea of establishing a permanent bureau or department; these number among them the National Academy of Design, Society of American Artists, the Architectural League of New York, National Sculpture Society, National Society of Mural Painters, and various others. A group called the Fine Arts Federation of New York, made up of delegates from seventeen prominent societies have attacked the four bills which were introduced in Washington, and have stated unequivocally that in their opinion "the enactment of any one of these bills would be a disservice to the cause of art in America." They go on to warn of the possibility of union interference in such an established organization, and state that such a plan rather than the present emergency relief is likely to become dangerous.

Subway Art

Another topic which has aroused comment and argument is that of subway art—"to be or not to be." Several conservative individuals have loudly protested that our subways are for practical use alone, ideal for traveling from one spot to another quickly, but not to be considered as art museums for the education of the speedily departing traveler. The current showing at the Modern Museum, 14 West 49th Street, presents sketches and models of murals and sculpture especially designed for the edification and enjoyment of the underground traveler. Members of the United American Artists are showing these along with a complete model of a Manhattan subway station as it would look with its works of art in their proper places. This was executed by the New York Federal Art Project.

The statement is made in the Modern Museum catalogue that "the variety of style ranges from journalistic realism to complete abstraction, and the endless possibilities of subject matter are problems which concern the public as well as the artist."

Large works of art and fine design have been utilized in Buenos Aires and in Moscow for subway adornment, and the conditions under which the designs are to be seen naturally controls the media to be used.

Considerable research was done by Ralph Mayer, consulting paint chemist, and his assistants, in working out special processes, in cooperation with porcelain, metal and tile companies. In the first of the mural designs there is used tile in mosaic form, much resembling the small designs now to be seen in our subways. Two other processes have been evolved, the one a porcelain enamel on sheet iron; the other by silicon ester paint on cement of plaster, somewhat in the manner of fresco painting. In the sculpture there is seen colored cement, stone, hammered sheet copper and various other metals, all of which have been proved suitable for such a strenuous setting as is afforded by our subways, where the materials must be resistant to vibration, changes in temperature, and tremendous quantities of dirt! (This should prove an interesting project for classes in progressive schools of the metropolis or elsewhere.)

ART IN THE MAKING
be blended by putting one color over another. But it is not as easy to mudge the crayons, so the tones and

ART IN THE MAKING

PUBLISHED BY DESIGN PUBLISHING CO., COLUMBUS, O.

CHALK DRAWING

A Supplement to
DESIGN
APRIL, 1938
5c A COPY

In the past in these pages, much has been presented regarding various ways of doing art work. Many different materials have been mentioned, and a great many different methods of beginning art have been described at length. This time, drawing with colored chalk and crayons of various kinds is recommended as a simple way for beginners to make rich and colorful decorative drawings. This medium is an excellent one to use when making large mural decorations for a school room or other rooms where a gay and joyous effect is desired for the walls. Of course, smaller pictures may be made with the soft, colored chalks or smaller crayons, and they are very simple to handle. The paper



This picture was made with colored chalk by seventh grade pupils of the Parkman School of Chicago.

Above: A decorative drawing done with a square lithograph crayon.

Left: A drawing of a circus parade made with crayon by a Junior High School pupil of Oshkosh, Wisconsin. Below: A lively circus drawing in crayon by a pupil of the Badger School of Milwaukee, Wisconsin.

BOOKS

Sketching and rendering in pencil by G. P. Hill. Pencil points.

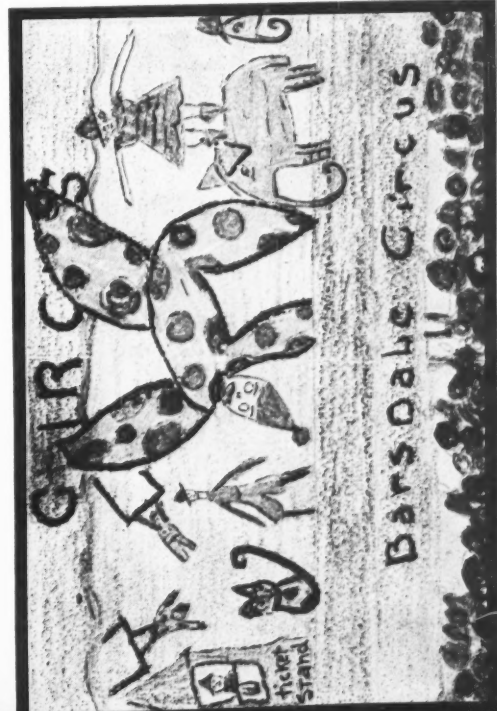
Color Sketching in Chalk, by Maxwell Pitman.

The Art of Painting in Pastel, by Richmond and Littlejohns.

The Technique of Pastel, Painting by Richmond and Littlejohns. Pitman.

There is valuable instruction in Art in The Making series in 1936-37, covering Lettering, Line Drawing, Painting, Pottery, Modeling, Textiles, Block Printing, Metalcraft, Puppetry, Art Appreciation, All for 35c.

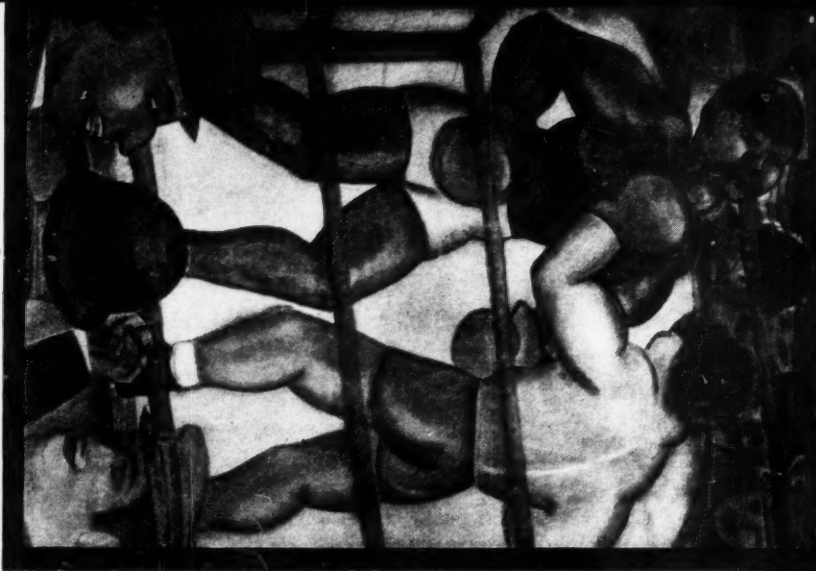
Art in The Making series for 1937-38, includes Leathercraft, Poster Making, Toy Making, Mask Making, New Media, Paper Construction, Paper Drawing, Mural Painting. One subscription, 50c.



be blended by putting one color over another. But it is not as easy to smudge the crayons, so the tones and masses are less even and smooth than those made with chalk, certain crayons may be used on cloth. And by passing hot iron over the cloth the color works into it so that it is permanent. Very attractive wall hangings have been made in this way.

There are so many ways to work with both chalk and crayons that each person can find away that he likes and finds is the best for him to express his ideas.

Two
duce
tion
and
the
Ba
thro
high
serve
art
ary
On
pictu
in th
ident
strat
nose,
going
On
Note
about
the
clarif
seen
Th
easy
I cou
novic
Bo
runni
clear,
place



Left: 'The Fight.' Below: Matisse.

to be used must have a rather rough surface, for a smooth, shiny surface does not take the chalks or crayons as well. A good heavy grade of wrapping paper usually works very well.

For large decorations it is a good idea to fasten the paper to the wall with long thumb tacks, adhesive paper tape, or paste around the edges.. This allows the worker to stand up while drawing and see his work from a distance, which always helps.

In beginning to work with chalk, which is soft, it is well to try to understand what this material does well, for all art materials have certain qualities which can be used with good effect. And all have some limitations. By this is meant that there are certain things which they can not do well. The sooner the worker becomes sympathetic with his tools, the sooner he will start to do good work.

It is never wise to play tricks with the materials used in art work, such as trying to make one material look like another. For example, when working with a lettering pen, which is made to draw a line of uniform width, it is a bad idea to try to make free "sketchy" lines, or to try to make a large mass of solid black. This is done best with a brush, and a brush should be



A pastel drawing made by primary grade pupils at the State Normal School, Cheney, Washington.

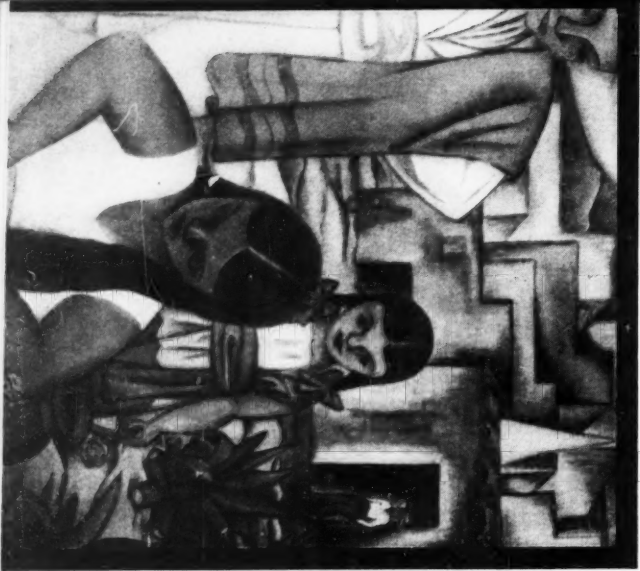
used. Water color paints, when used properly, will give a colored surface that allows the paper to show through. It is transparent. Tempera paint, when properly used, is opaque; that is, it covers the paper so that one can not see the color of the paper showing through. And so one might explore a number of art materials and learn many, many qualities of each.

But let us return to chalks. Chalks can not make keen, even lines like those made with India ink and a lettering pen. Chalks smudge easily. That means that very soft edges can be made. It means also that they blend with each other, producing a great variety of combinations of the colors found in the chalk sticks themselves. Sometimes they may be blended by using the fingers, or this may be done by using a paper "stump," made by rolling a piece of paper with a

pointed end something like a pencil. These may be bought ready made. Sometimes a square rubber sponge may be used to produce a soft, even gradation of color. One great advantage in chalks for beginners is that the drawings may be changed or worked over.

The same rules of drawing hold true with this material as when working with pencil or paints. The same rules of design must be followed also, and it is easy to have a good variety of dark, medium and light masses. It is easy to have a pleasing rhythm of lines and masses. In fact, it seems that the use of colored chalks is a very good way to learn to compose; that is, to combine many objects into a single pleasing arrangement.

Crayons are usually harder than chalk, but they are so convenient that young people use them a good deal. They may



Short Films

Two new short films for the teaching of art recently produced by Marian Jeffries, may conceivably forecast the solution to many troublesome problems of supervisors, teachers, and children alike through the use of the motion picture in the art education field.

Basic processes and fundamental technics are presented through this newer medium of the motion picture in a highly satisfactory manner. Both films are designed to serve as classroom demonstration lessons introducing new art processes and mediums. They are suitable for elementary grades and up.

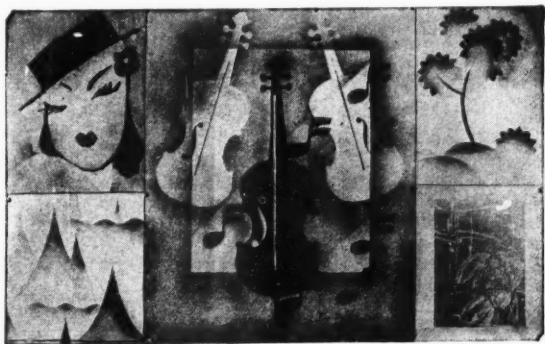
One of the numerous special advantages of such motion picture presentation seems to lie in the fact that every child in the room observes the demonstration from the same identical point of vantage over the shoulder of the demonstrator. In the many close-ups of the operations, the child's nose, much to his delight, is not ten inches from what is going on.

One of the films, "Water Color Rendering for Maps and Note Books", in color, shows a harassed boy of eleven going about his map making the hard way. His smiling face at the end of the film indicates that his problem has been clarified and that he is itching to try out what he has just seen demonstrated.

The second film, "Carving in Soap", uses this simple and easy medium to suggest the basic process of carving. "Why, I could do that!" comes involuntarily from the lips of the novice who sees it, whatever his age or talents.

Both films are 16 mm. and are about ten minutes long in running time. Films of this type, presenting subjects in a clear, simple brief manner, will undoubtedly find a lasting place in the teaching of art. Here is more help for you.

Left: The Film, Right: Marion.



SPATTER INK *

Sanford has perfected a waterproof, transparent, brilliant ink expressly for spatter work, a technique with many interesting possibilities. With the aid of the new Sanford spatter gun attachable to the ink bottle, even grade school students can get effective results. Also suitable for brush and pen drawing.



*(Trade Mark)

Send for
Trial Kit

Set of five attachable
1/2 oz. bottles—Yellow,
Blue, Violet, Green—
with spatter gun **75c**

SANFORD INK CO.

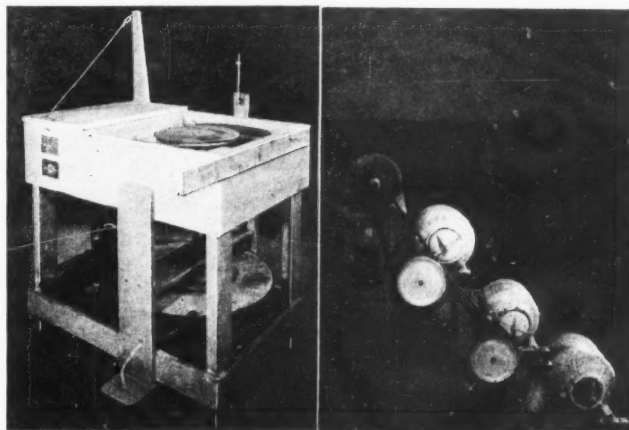
Congress & Peoria Sts.

Chicago, Ill.

CERAMIC EQUIPMENT

by

PERENY



POTTERS' WHEELS AND BALL MILLS

WRITE FOR DETAILED INFORMATION

VISIT DISPLAY AT THE WESTERN ARTS CONVENTION

BOOTH NO. 34

PERENY POTTERY

842 NORTH PEARL STREET

COLUMBUS, OHIO

BACK NUMBERS!

10 ISSUES OF OUR OWN SELEC-
TION FROM THESE ISSUES:

December 1935	January 1937
January 1936	February 1937
June 1936	March 1937
September 1936	April 1937
November 1936	May 1937
December 1936	June 1937

\$2.00

You will find these back copies valuable to cut up for your illustration file, to supplement your available reference supply, for additional convenience in classroom study, and to replace copies that may have become lost.

DESIGN PUBLISHING CO., COLUMBUS, O.

TRAPHAGEN SCHOOL of FASHION
1680 BROADWAY [near 52d St.] NEW YORK, N. Y.
Internationally Celebrated Graduates
Intensive Six Weeks' Summer Course
APPROVED BY REGENTS REGISTER NOW



Pronounced by all competent to judge, the foremost school of its kind. Full or optional courses for beginners or advanced students, in Costume Design, Illustration, Sketching, Styling, Forecasting, Fabric Analysis, Stage, Screen, Textile Design, Interior Decoration, Window and Interior Display, Fashion Journalism, Men's Fashions, Life Class; also Draping, Grading, Pattern Making, Dressmaking, Millinery. Day and Evening. Teachers acquire professional methods for classroom or personal needs. Alertness Credits, Studio Sales Dept. disposes of our students' work. Every member of advanced classes often placed by our free Placement Bureau. Send for Circular 10.

The Traphagen School for over ten years has won highest honors in every competition it has entered.

TRAPHAGEN FOR RESULTS!

Not the Most Expensive But the Best Investigate Before Registering Elsewhere

Special for Teachers

**CHICAGO
 ACADEMY of
 FINE ARTS**

Summer Classes in art teaching methods, scheduled in 2-week periods beginning July 5. You can study intensively and still enjoy your vacation. Also summer classes in drawing, painting, illustrating, interior decorating, dress design, industrial design and other commercial art subjects. Write for Catalog. Est. 1902.

18 S. MICHIGAN AVE. - Suite D-4 - CHICAGO

ART ACADEMY OF CINCINNATI

ONE of America's oldest and most distinguished art schools offers professional training in drawing, painting and design. Day and evening classes. Special Saturday classes for children and adults. Winter and Summer sessions. Moderate tuition fees. Students have free access to adjoining Art Museum with important collections and library. For information and catalogs address:

WALTER H. SIPLE, Director, Art Academy,
 Eden Park Cincinnati, Ohio

**6 WEEKS Fully Accredited
 JUNE 27 TO SUMMER SCHOOL
 AUGUST 6**

**THE
 ART
 INSTITUTE
 OF CHICAGO**

Fine Art . Industrial Art . Courses for Teachers . Advertising Art . Sculpture Crafts . Courses offered at Saugatuck, Michigan, Summer School of Painting

Illustrated Catalog, address Dept. 12

The Art Institute of Chicago
 Michigan Ave. at Adams St . . . Chicago, Ill.

A One-Room Art Gallery

The new one-room gallery in connection with the University of Colorado's New Museum building presented a problem in finding storage space which was solved in a unique fashion.

The gallery is on the first floor of a modern concrete and stone building. Construction demanded the erection of four columns within the room, which interfered with an unbroken view of the walls and made the space in the center practically worthless as it stood. In order both to utilize this space and to provide the needed storage space, the four pillars were used as corners of a "room within a room", and walls were constructed around them. In addition to providing a convenient and ample storage space, these four additional walls provided extra space on which to hang the pictures. Such features as sliding doors, thoughtfully designed cupboards and shelves, and movable screens introduced maximum efficiency into the small space. A false ceiling was dropped over the inner room, and projected into the main room like a flat cornice. Indirect lights hung over this ceiling, and windows in the gallery proper, provided adequate lighting facilities.

The walls were hung with white crash, which does not show nail or thumbtack marks, and the upper wall and ceiling were painted a pale, cold grey so that all yellowish tone was eliminated from the room. The floor was greyish-green asphalt tile, and the shades were black to the outside and white within, so that they might cut out light when the room was to be used for lantern talks during the day.

The opening exhibition in November was carefully picked. It was assembled entirely through loans by museums, galleries, art patrons, and sixty-seven water-colors and nine pieces of sculpture comprised the show.

The new gallery, which contains 255 running feet of wall space, is conducted by the Fine Arts department of the University of Colorado, as a part of its program of bringing art to the students and to the people of Colorado. Exhibitions will be changed monthly or semi-monthly, and weekly during the summer session so that visiting teachers, many of whom come from small communities, may see twelve exhibitions during their summer in Boulder.

Sculptor's Guild Show

An exhibition of thirty pieces of sculpture by six New York City artists, all members of the Sculptor's Guild, Inc., goes on view Monday, April 4, in the Columbia University Art Gallery in University Hall. The work ranges in style from realism to pure abstraction and is the result of an attempt "to live down formal academic training and develop a fresh, creative approach", according to Warren Wheelock, who is exhibiting five wood sculptures.

Other contributing artists are Sonia Gordon Brown, Berta Margoulies, Concetta Scaravaglione, Hugo Robus, and Mark Friedman.

Doubtless you have wished many times that a friend could share a certain article which you have just read in DESIGN. You would probably have sent that friend your copy had you been willing to part with it.

This month, if you are a subscriber and have a friend who does not see the magazine, and feel that he ought to have a copy, write to us giving his name and address, and yours also, and we will forward (while the supply lasts) a copy of this April issue, free of charge.

DESIGN PUBLISHING CO.
 COLUMBUS, OHIO

Leon Kroll At Mills

The name of Leon Kroll, famous American painter, heads the staff of the art department for the forthcoming Summer Session at Mills College. The presence of Kroll continues the department's tradition of obtaining a leading artist in the field of painting whose personality and ability aid in establishing a high standard of work.

Kroll was born in New York City and educated at the Art Students' League and the National Academy of Design there, before going to Paris to study under Jean Paul Laurens. His art encompasses portrait, landscape, genre and still-life painting. He is represented in the permanent collections of the largest museums of this country.

At Mills he will offer a class in drawing and painting open only to full time summer session students and auditors. He will give correction and advice two days a week to the students.

An intensive course in crafts for adults will be given by Bernice Weimann, experienced Mills College instructor. Among the subjects to be considered are: screen and block printing, stenciling and spray gun, pottery, leathercraft, metalcraft, woodcraft, elementary weaving and basketry.

Fashions of Ancient China

Rare and authentic robes of ancient China—a king's ransom array of dazzling silks and fabulous brocades—will be exhibited at the 1939 Golden Gate International Exposition on the largest island ever made by man, in San Francisco Bay.

The "royal style show" will have as its setting the Chinese walled city to be built on Treasure Island. This exhibit is sponsored by San Francisco's Chinatown as a patriotic gesture toward the mother country. Not a nail or a piece of tin will be used in the village and its surrounding community. Construction materials, complete huts, in many cases, will be brought from the deep interior of China still unaffected by the encroachments of civilization.

Quaint botanical gardens, rockeries, old bronze statues, pavilions, camel-back bridges, winding lagoons, a temple to Goddess Kuan Yin, and a multi-storied pagoda with each floor devoted to some separate aspect of Chinese civilization, are but a few of the features which will serve as a panoramic background for the display of ancient Chinese styles.

THE KANSAS CITY ART INSTITUTE

Thomas Hart Benton in Drawing and Painting. Wallace Rosenbauer in Sculpture. Other talented instructors in Fine and Industrial Arts. Excellent library. Great museum of art close at hand. Low tuition. Catalog on request.

4425 WARWICK BLVD KANSAS CITY, MO

RENEW YOUR SUBSCRIPTION PROMPTLY!

WE CANNOT PROMISE TO SUPPLY BACK ISSUES, BUT WILL DO OUR BEST TO HELP KEEP YOUR FILES COMPLETE. ISSUES ARE EXHAUSTED RAPIDLY,

ALFRED UNIVERSITY SUMMER SCHOOL

Twenty-fifth Year

July 5-August 12

• COURSES IN CERAMIC ART. Theory of Glazed Clays, Shaping, Decorating, Firing, Glazing, History of Ceramics. Fifteen Potters Wheels, Six Kilns, Four Instructors.

• INDUSTRIAL COURSES in Weaving, Metal-working, Jewelry, Woodworking and Marionette-building.

• LIBERAL ARTS COURSES Emphasizing Education and the Arts and Sciences.

For Catalog address W. A. TITSWORTH, Director, ALFRED, N. Y.

The STEIGER PAINT GROUP

A group of artists and students working and exhibiting together. Classes in Watercolor, Oil, True Tempera. June twentieth to September first. Catalog on request.

The STEIGER PAINT GROUP
EDGARTOWN, MARTHA'S VINEYARD ISLAND, MASSACHUSETTS

If you fail to receive your copy of DESIGN by the fifteenth of the month, please notify us at once or we cannot promise to supply it. An immediate report of faulty delivery will enable us to correct any mistake that may have taken place when your subscription was entered, with a minimum of inconvenience and difficulty.

ANNOUNCING AN INTENSIVE LABORATORY COURSE

FOR
TEACHERS
with or without art training
DESIGNERS
desiring new points of view

In response to many requests, Felix Payant, editor of DESIGN and author of "Our Changing Art Education," will again give an intensive course in the creative approach to art, teaching methods, and design. The instruction will be developed around the needs of the individual and include the development of ideas, solution of general and specific problems, evaluation of materials and methods. Studio work, conferences, and personal instruction are arranged to provide all conditions conducive to individual growth and development.

From June 6 to July 2, the best season for art work. Woodstock, New York, in the beautiful Catskills, the unique culture center of America.

LIVING ARRANGEMENTS REASONABLE

"Mr. Payant is skillful in developing native talent." Lois Lampe, Ph.D., Ohio State University.

"A strong foundation for independent growth." Edith M. Henry, Denver, Colorado.

"Equal to a year's work in art school or college." Della Greer, Indianapolis, Indiana.

For further information

ELIZABETH BRUEHLMAN, Secretary
Design, 20 S. Third St., Columbus, O.

BACK ISSUE EXCHANGE

If you wish to obtain a back copy of DESIGN to complete your files and so far have been unable to do so, or if you have back copies which you are willing to sell, you will be interested in this service.

To Sell

Each month we will list those back issues which have been requested. If you have a copy of one or more of these and are willing to sell, kindly notify us to that effect. Do not send the magazines until instructed to do so. If your copy is still in demand when your notice is received, we will forward payment and instructions for mailing. The list price for the issue affected will be paid for all copies accepted.

To Buy

If you need a copy of DESIGN to complete your files or for special reference, send us your name and address and tell us what issue or issues you want, and we shall try to secure them through this exchange. Copies thus obtained will be charged somewhat above the list price to cover the cost of postage and handling.

Here is the list of "Wants" for this month.

May 1933
September 1933
January 1934

September 1937

September 1935
October 1935
May 1936

DESIGN PUBLISHING CO.

Artist's Directory

The American Federation of Arts announces the publication of a new edition of "Who's Who in American Art." Just issued, Volume 2 of the book now characterized as "the big book about the artists of America" brings up to date the record of our living professional artists. Who's Who is the story of the artists of our day, although it is told in factual, usable reference form. It tells you where the artists live, summer and winter, and gives, as well, studio addresses. It points out the collections in which you will find them represented, usually with the titles of specific pictures or works.

You can find where and when they were born, under whom they have studied and their scholarships, plus the awards and prizes they have won.

The book contains a biographical directory, classified and geographical indexes, and a necrology and obituaries for 1936-37. The basic material has been gathered from the artists themselves.

All-California Ceramic Exhibition

The "First All-California Ceramic Art Exhibition" was held during March under the auspices of the San Diego Fine Art Galleries, and included work of many contributors to the National Robineau Ceramic Exhibition in Syracuse last year, although the work shown in California has never before been displayed. Pottery, mosaics, tile, and ceramic sculpturing were included.

It is planned to display the exhibit in various art centers throughout the Pacific Coast region after its local showing, then to comply with requests from many Eastern cities for its use.

California artists are said to lead all other states in the new effects gained by low-fire clay bodies in contrast to former methods in high temperature wares.

amaco

**KILNS
CLAYS
GLAZES
WHEELS
SUPPLIES**

Write Department D for our Complete Pottery Catalog
and the Special Booklet on Electric Kilns and Wheels.

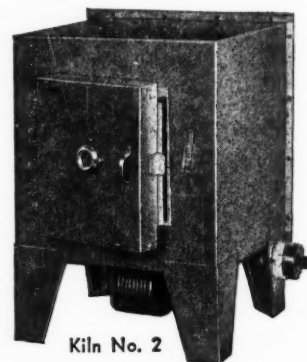
AMERICAN ART CLAY COMPANY
INDIANAPOLIS INDIANA

POTTERY UNITS

FOR THE FINE OR INDUSTRIAL ARTS DEPARTMENT

Years ago it was rather difficult to obtain pottery equipment and supplies which would work perfectly in conjunction with each other. Realizing this fact, our ceramic engineers developed a group of products, ideal as far as performance is concerned, and representing the most complete assemblage ever offered to the school and private studio field.

If you are planning a new pottery workshop there is a special Amaco Service for your assistance. Simply request our Pottery Unit Planning Department to submit a prospectus on the necessary materials and equipment for a well balanced yet inexpensive pottery unit.



Kiln No. 2

DIRECTORY OF OUTSTANDING ART SCHOOLS

University Summer School,
New York

Courses in Ceramic Art include theory, glazes, clays, shaping, decorating, firing, glaze, ceramic history. Courses in weaving, metalwork, jewelry, woodworking, and liberal arts courses.

Academy of Cincinnati,
Park, Cincinnati, Ohio

Offers eight weeks summer course commencing June 13. Professional training in drawing, painting, landscape painting, graphic art and advertising. Free to Cincinnati Art Museum.

Art Institute of Chicago,
Chicago, Illinois

Offers eight weeks summer school June 27 to July 6. Courses in fine art, industrial design, advertising art. Teachers courses, Pure Crafts. Summer school of painting at Saugatuck, Michigan.

Chicago Academy of Fine Arts,
Chicago, Illinois

Offers courses in industrial art, art design, art essentials, commercial art, interior decorating, stage arts, illustration, cartoon. Special teachers' courses start July 5.

Cooperative Laboratory Course,
Stock, New York

Offered by Felix Payant. For teachers with previous art experience; designers design new points of view. June 6-July 6. Write % DESIGN, Columbus, Ohio.

City Art Institute,
Warwick Blvd., Kansas City, Mo.

Individual instruction from accomplished artists in drawing, painting, sculpture, etching, fashion, interior, illustration, graphic design, professional courses. Excellent equipment, low tuition. Catalogue on request.

McDowell School,
45 St., New York City

Volume design. Fashion illustrating, cutting, draping, pattern making, sewing. Dressmaking, millinery. Expert courses. Expert individual instruction. Summer courses. Established 1892. Regents charter. Visitors welcome.

M. Pearson's Design Workshop,
Broadway at 61st, New York City

Offers courses in modern creative painting, modeling and drawing. New mail order in critical appreciation including analysis of Rockefeller Center Art. Summer school at Gloucester.

Geiger Paint Group, Edgartown,
Edgartown's Vineyard Island, Mass.

Courses in Watercolor, oil, true tempera. June 20 to September 1. A group of artists and students working and exchanging together. Catalog on request.

Hagen School of Fashion,
Broadway, New York City

Volume design and illustration, also styling, styling, draping, fashion, jewelry, interior decoration, textile and window design, window display, etc. Day or evening. Send for circular, 10c.

Open Air Exhibit

One hundred and ten artists of New Orleans, attired in gay smocks and berets, revived a picturesque feature of New Orleans art life at an open-air exhibit in the French Quarter March 19 as a part of the New Orleans Spring Fiesta. The exhibit indicated that the work of present-day artists of New Orleans is a composite of many elements. Everything was shown, from handsome oils to silhouette portraits: pastels, water colors, etchings, sketches, pottery and other handicrafts.

America's first great art sale was held in New Orleans more than ninety years ago. Encouraged by the success of this sale, additional sales were scheduled and the city became an important distributing center.

Through the years more and more artists have come to New Orleans; some have come to live; others have come to paint, and still others have come to visit the local art centers. A considerable number of the better portraits and pictures are on display at the Delgade Museum of the Art, Arts and Crafts Club, and the New Orleans College Art School.

Each year the New Orleans Art Association holds two exhibitions at the Delgade Museum. One, a no-jury show, is for members, and the other is a jury exhibition.

Exhibition of Modern Primitives

The Museum of Modern Art announces an exhibition of Modern Primitives to be held from April 20 to May 30 at their galleries in New York City. It includes nearly one hundred paintings representing the work of European and American self-taught artists. Among the Europeans are Henri Rousseau, Bauchant, Benquet, Bombois, Seraphine, Vivin, Peyronnet, Eve, Dietrich, and Rimbart. Among the Americans are John Kane, Edward Hicks, Joseph Pickett, William Edmondson, and others. The European group of paintings is a selection from the very popular French exhibition, *Maitres Populaires*, held in Paris last summer at the time of the Exposition. After its showing the Exhibition of Modern Primitives will be sent on tour through the country.

The current exhibition at the Museum includes Furniture and Architecture by Alvar Aalto, and drawings by the Spanish artist, Luis Quintanilla, of the war in Spain.



Vitsköle Castle, built 1552

Magnificent chateaux with moats and exquisite gardens, the homes of noble families—Visingsö Island and the old Brahe Church where the bridal crown reveals the touching story of Royal romance—the massive medieval strongholds of Vadstena and Gripsholm—the beautiful Canal and Lake Country—these changing scenes of peaceful charm and fascinating beauty are high spots on the ideal motor tour of Sweden.

Be sure of a perfect summer, book early.

Sweden is the gateway to the Scandinavian wonderlands and the fascinating Baltic region.

Convenient, quick connections from England and the Continent—direct from New York in Swedish liners in eight luxurious days.

The Three Weeks Applied Arts Course—in English—a valuable asset to Art Teachers—begins in Stockholm July 30th. Full information on request.

An Exhibition of Contemporary Swedish Art will be held July and August in Stockholm.

Ask your travel agent or us for our new "Lands of Sunlit Nights"

suggesting delightful trips in all the Scandinavian countries—a wealth of vacation guidance. Please mention Department D

SWEDISH TRAVEL INFORMATION BUREAU
830 FIFTH AVENUE NEW YORK

ARTISTS MATERIALS

R E C O M M E N D E D B Y O U R S T A T E

Chalks

American Art Clay Co., Indianapolis, Indiana. Amaco products.

Crayons

American Crayon Co., Sandusky, Ohio. Crayonex, Crayograph, Payons, Pastello.

Ink

Charles M. Higgins & Co., Inc., 271 9th St., Brooklyn, N. Y. India Inks.

Sanford Ink Company, Congress and Peoria Sts., Chicago, Ill. Spatter Ink.

Marionettes

Muller Marionettes, 1324 Ashland Ave., Evanston, Ill. Send 10c for catalog.

Hazelle's Marionettes, 822 Broadway, Kansas City, Mo.

Marionette Kits

Hazelle's Marionettes, 822 Broadway, Kansas City, Mo.

Modeling Materials

American Crayon Company, Sandusky, Ohio. Milo modeling material.

Show Card Colors

American Crayon Company, Sandusky, Ohio. Prang Tempera.

Watercolors

American Crayon Company, Sandusky, Ohio. Prang Products.

Banding Wheels

Kaefer Manufacturing Co., 805 Vine St., Hamilton, Ohio. "Star" banding wheel.

Clays and Glazes

American Art Clay Company, Indianapolis, Indiana.

B. F. Drankenfeld & Co., Inc., 45-47 Park Place, New York City.

Kilns

American Art Clay Company, Indianapolis, Indiana. Denver Fire Clay Co., Denver, Colo.

Potter's Wheels

Pereny Pottery Co., 842 No. Pearl St., Columbus, Ohio.

Kaefer Manufacturing Co., 805 Vine St., Hamilton, Ohio. "Star" products.

CERAMIC SUPPLIES

Ball Mills

Pereny Pottery Co., 842 No. Pearl St., Columbus, Ohio.



A RICH
SOURCE
OF HELP
FOR ALL
ARTISTS

A DECORATIVE ARTS COLLECTION

50 plates 11" x 14" ● beautifully reproduced in halftone and color ● fine portfolio
● discriminating selection from museums and contemporary designers to meet the urgent
needs of teachers of design and art appreciation ● simplifies research for illustrations
● stimulating ● practical ● easily available ● covers a wide range of art problems:

INVALUABLE
HELPS FOR
SCHOOL AND
STUDIO USE

\$5.50
POSTPAID

decorative landscape
use of the figure
textiles and costumes
rare embroideries
modern art motifs
art in industry
pottery and tiles
art of orientals
primitive peoples

g l a s s
m a s k s
j e w e l r y
m e t a l
e n a m e l s
c r a f t s
c o l o r
c e r a m i c s
c o s t u m e s

motifs from nature
design related to form
selected animal motifs
art adaptations
units and borders
basic art structure
composition problems
comparative studies
design techniques

DESIGN PUBLISHING COMPANY

FOR PUPPETEERS - AMATEUR AND PROFESSIONAL



88 large pages 9" x 12"
125 large illustrations and
attractively bound in cloth



A Book of Puppetry

VERY FEW LEFT

**Limited Edition
So Order Now**

\$2.50

POSTPAID

In response to the great demand for a book of this sort we have published a limited number of copies covering all types of puppets, settings, shadow plays, figurines, and a wealth of helpful reference material. Each section is written by an expert in his particular field of puppetry. Illustrations and explanatory drawings are large and well selected. All material which appeared in our popular May issue is included, along with a great deal more. Every library, teacher and puppeteer interested should have one. The supply will soon be exhausted. Order immediately.

DESIGN PUBLISHING CO., COLUMBUS

THEY'RE OLD FAITHFUL PRODUCTS

4 FAMOUS CRAYONS



CRAYONEX

The brilliant hued, three-way wax crayon. A favorite from grade classes through high schools. A brilliant, versatile crayon for all good crayon work - elementary, advanced, professional - and a perfect crayon for crafts.

FOR BEST EFFECTS - USE CRAYONEX



CRAYOGRAPH

The economical pressed crayon for art work where "matt" effect is desired. A strong, long-lasting crayon. Maps for integration units are especially effective with CRAYOGRAPH.



PAYONS

The new Painting Crayon for results in the modern manner. Use as a crayon, a water color, or a combination of both. Brilliant TUNED PALETTE colors. A fascinating new medium - instantly popular in school classes and art circles.



PASTELLO

The perfect sketching crayon. Try them on 'EVERYDAY ART Colored Papers for still life, figure drawing and outdoor sketching.

Special Offer - Send \$1.50 and receive the Complete Color range of each of these 4 famous crayons, 80 crayons in all. Problem & Idea units included free. Write Dept. D-4.

THE AMERICAN  CRAYON COMPANY

695-795 HAYES AVENUE, SANDUSKY, OHIO · 200 FIFTH AVENUE, NEW YORK CITY

. A
hools
rayo
an

H

her
stin
ciall

od
, o
LE
tly

or
are

lo
af